



Association Européenne  
des Conservatoires,  
Académies de Musique  
et Musikhochschulen



Education and Culture

Leonardo da Vinci

# P R O M U S E



PROFESSIONAL INTEGRATION OF MUSICIANS AND CONTINUING EDUCATION IN MUSIC

A EUROPEAN PROJECT IN THE FIELD OF MUSIC,  
SUPPORTED BY THE LEONARDO PROGRAMME OF THE EUROPEAN UNION

## ACKNOWLEDGEMENTS

Many persons and organisations have taken part in *Promuse* and/or contributed to this publication. The *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* would like to thank all of the following persons and organisations (in alphabetical order):

SABINE ALEXANDRE

*In charge of private grants allocation – Conservatoire National Supérieur de Musique et de Danse; Paris, France*

GRETCHEN AMUSSEN

*Head of international Dept./ director for external affairs – Conservatoire National Supérieur de Musique et de Danse; Paris, France*

PROF. DR. NORALDINE BAILER

*Music Pedagogy Department – University for Music and Performing Arts; Vienna, Austria*

VIVIANE BILLARD

*Documentation trainee – Conservatoire National Supérieur de Musique et de Danse; Paris, France*

PROF. DR. IMGARD BONTINCK

*Head of Music Sociology Department – University for Music and Performing Arts; Vienna, Austria*

PROF. GEORGE CAIRD

*Principal – Birmingham Conservatoire; Birmingham, UK*

ANNE DESSEN

*Researcher – Centre de Ressources Musique et Danse de la Cité de la Musique; Paris, France*

MARC-OLIVIER DUPIN

*Former Director – Conservatoire National Supérieur de Musique et de Danse; Paris, France*

CLELIA FARRUGIA

*Coordinator – European Music Office; Brussels, Belgium*

PÄIVI-LIISA HANNIKAINEN

*Head of Training – Sibelius Academy Continuing Education Centre, Kuopio Department; Kuopio, Finland*

HERM VAN DER HEYDEN

*President – Koninklijke Nederlandse Toonkunstenaren Vereniging; Amsterdam, The Netherlands*

DR. IAN HORSBRUGH

*Principal – Guildhall School of Music and Drama; London, UK*

*President – Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)*

ALEX KNIGHT

*Projects Manager – Association of British Orchestra; London, UK*

TUULA KOTILAINEN

*Vice Rector – Sibelius Academy Continuing Education Centre; Helsinki, Finland*

DAVE LAING

*Researcher – European Music Office; Brussels, Belgium*

DOMINIQUE LAFOURCADE

*European programmes coordinator – Conservatoire National Supérieur de Musique et de Danse; Paris, France*

MARCELINE LOUDON

*Projects Manager / Legal Consultant – Stichting PodiumKunstWerk; The Hague, The Netherlands*

HENK LUIF

*Director – Koninklijke Nederlandse Toonkunstenaren Vereniging; Amsterdam, The Netherlands*

LIBBY MACNAMARA

*Director – Association of British Orchestras; London, UK*

CHRISTINE MAILLEBUAU

*Head of Multimedia Resource Centre – Centre de Ressources Musique et Danse de la Cité de la Musique; Paris, France*

TUOVI MARTINSEN

*Planning Officer – Sibelius Academy Continuing Education Centre; Helsinki, Finland*

JEAN-FRANÇOIS MICHEL

*General Secretary – European Music Office; Brussels, Belgium*

PROF. MAG. FRANZ NIERMANN

*Head of Music Pedagogy Department – University for Music and Performing Arts; Vienna, Austria*

SUSANNA OKSANEN

*Projects coordinator – Sibelius Academy Continuing Education Centre; Helsinki, Finland*

FIONA PENNY

*Education Development Manager – Association of British Orchestras; London, UK*

SANNE POSTHUMA

*Promuse administrator – Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen; Utrecht, The Netherlands*

DRS. MARTIN PRCHAL

*Chief Executive – Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen; Utrecht, The Netherlands*

TUIRE RANTA-MEYER

*Former Assistant Head – Sibelius Academy Continuing Education Centre; Helsinki, Finland*

ISABELLE REPLUMAZ

*Former Administrator – Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen; Paris, France*

NANETTE RIS

*Deputy Director – Nederlands Impresariaat; Amsterdam, The Netherlands*

DR. JANET RITTERMAN

*Director – Royal College of Music; London, UK*

CAROLINE ROSOOR

*Former Director – Centre de Ressources Musique et Danse de la Cité de la Musique; Paris, France*

MAG. SABINE ROTH

*Head of Foreign Relations Department – University for Music and Performing Arts; Vienna, Austria*

PROF. DR. GOTTFRIED SCHOLZ

*Vice Rector / Head of Music Analysis Department – University for Music and Performing Arts; Vienna, Austria*

DRS. RINEKE SMILDE

*Director – North Netherlands Conservatoire; Groningen, The Netherlands*

DAINA STEPANAUSKAS

*PhD Student – Rostock University; Rostock, Germany*

MYRIAM TEKAIA

*Former Coordinator – European Music Office; Brussels, Belgium*

DICK VISSER

*Secretary – Koninklijke Nederlandse Toonkunstenaars Vereniging; Amsterdam, The Netherlands*

JANNEKE VRIJLAND

*Office Manager – Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen; Utrecht, The Netherlands*

JUDITH VAN WAVEREN

*Consultant – Fonds voor de Podiumkunsten (Stichting PodiumKunstWerk); The Hague, The Netherlands*

PROF. CRISTOBAL ZAMORA

*Director of Studies – Conservatorio Superior de Música 'Eduardo Martínez Torner'; Oviedo, Spain*

ASSOCIATION OF BRITISH ORCHESTRAS LONDON - UK

CENTRE DE RESSOURCES MUSIQUE ET DANSE DE LA CITÉ DE LA MUSIQUE PARIS - FRANCE

CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE PARIS - FRANCE

CONSERVATORIO SUPERIOR DE MÚSICA 'EDUARDO MARTINEZ TORNER' OVIEDO - SPAIN

EUROPEAN MUSIC OFFICE BRUSSELS - BELGIUM

GUILDHALL SCHOOL OF MUSIC AND DRAMA LONDON - UK

INTERNATIONAL FEDERATION OF MUSICIANS (FIM) PARIS - FRANCE

KONINKLIJKE NEDERLANDSE TOONKUNSTENAARS VERENIGING AMSTERDAM - THE NETHERLANDS

NEDERLANDS IMPRESARIAAT AMSTERDAM - THE NETHERLANDS

NORTH NETHERLANDS CONSERVATOIRE GRONINGEN - THE NETHERLANDS

PERFORMING ARTS EMPLOYERS' LEAGUE EUROPE (PEARLE) BRUSSELS - BELGIUM

STICHTING PODIUMKUNSTWERK DEN HAAG - THE NETHERLANDS

SIBELIUS ACADEMY CONTINUING EDUCATION CENTRE HELSINKI - FINLAND

UNIVERSITY FOR MUSIC AND PERFORMING ARTS VIENNA - AUSTRIA

## TABLE OF CONTENTS

<b>FOREWORD</b>	6
<b>I. GENERAL INFORMATION ON THE AEC, THE LEONARDO PROGRAMME AND THE PROJECT PROMUSE; ABOUT THIS PUBLICATION; EXECUTIVE SUMMARY</b>	6
<b>II. PROFESSIONAL INTEGRATION</b>	
II.1 Introduction	17
II.2 Keeping track of former students	17
II.3 Orchestral Auditioning practices	
II.3.1 Introduction	21
II.3.2 Main outcomes of the research undertaken about recruitment procedures within European symphony orchestras	21
II.3.2a Preliminary information: dissemination of the questionnaire; participating orchestras; clues for reading charts	21
II.3.2b Recruitment means	23
II.3.2c Pre-selection stage	25
II.3.2d Audition tests	30
II.3.2e Main criteria for the final decision	40
II.3.2f Size and composition of the selection panel	42
II.3.2g The trial period	45
II.3.2h Level of preparation of applicants	46
II.3.2i Training schemes linking schools and orchestras	47
II.3.2j List of participating orchestras	49
II.3.3 Main outcomes of the research undertaken about recruitment procedures within European symphony orchestras –(former) students' point of view	
II.3.3a Way of contacting former or current students	51
II.3.3b Participating former or current students	51
II.3.3c The audition process	53
II.3.3d Support from the school; kind of preparation undertaken; efficiency of preparation	56
II.3.3e Skills needed during auditions	57
II.3.4 Orchestra Forum at the AEC conference 2000	58
II.4 European Observatoire for Music Professions	67
<b>III. CONTINUING EDUCATION</b>	
III.1 Introduction	69
III.2 Analysis results of continuing education questionnaires to providers and to former students	
III.2.1 Methodology	70
III.2.2 Providers	71
III.2.3 Former students	74
III.3 Analysis results of Staff Development Questionnaires	77
III.4 Report of national pilot seminars on Continuing Education	
III.4.1 Seminar on Continuing Education at the University for Music and Performing Arts, Vienna, May 19 – 20, 2000	80
III.4.2 Seminar on Continuing Education at the Conservatorio Superior de Música E. Martinez Torner, Oviedo, March 16 – 17, 2001	85
III.5 Report of AEC Conference Sessions	
III.5.1 Staff Development session, AEC Conference Bucharest, 7 November 1999	88
III.5.2 Continuing Education session, AEC Conference Vicenza, 20 November 2000	89

<b>IV. CONCLUSIONS AND RECOMMENDATIONS</b>	
IV.1 Professional integration	92
IV.2 Continuing Education	92
<b>V. EXAMPLES OF GOOD PRACTICE</b>	
V.1 Research on career patterns of former music (pedagogy) students – University of Music and Performing Arts Vienna	98
V.2 Comenius-Project / Accompagnato – University of Music and Performing Arts Vienna	101
V.3 Key Changes, training and supporting the orchestral musician of the future – seminar report by the ABO	101
V.4 Woodhouse Centre – Royal College of Music, London	108
V.5 Continuing Education Centre – Sibelius Academy, Finland	108
V.6 Continuing Professional Development for Musicians – Guildhall School of Music and Drama, London	115
<b>VI. FINAL NOTES OF PROMUSE PARTNERS</b>	
VI.1 Association of British Orchestras	118
VI.2 Sibelius Academy Continuing Education Centre	118
VI.3 European Music Office	119
VI.4 Nederlands Impresariaat	119
<b>VII. APPENDICES</b>	
<i>Professional Integration:</i>	
VII.1 Sources of information for professional musicians in Europe	120
VII.2 Survey on existing researches among AEC members concerning professional integration of former students	122
VII.3 Extracts of different possible quantitative analyses drawn from several investigations	124
VII.4 Questionnaire concerning auditioning practices aimed at European symphonic orchestras	125
VII.5 Questionnaire aimed at students or former students having recently taken an orchestral audition	128
<i>Continuing Education:</i>	
VII.6 Mailing overview of the Continuing Education questionnaires	131
VII.7 Continuing Education questionnaire aimed at providers	131
VII.8 Continuing Education questionnaire aimed at former students	135
VII.9 Mailing overview of the Staff Development questionnaires	139
VII.10 Outcomes Staff Development Questionnaire	139
VII.11 Provisions and Needs for Staff Development	144
<b>BIBLIOGRAPHY</b>	147

## FOREWORD

IAN HORSBRUGH, AEC PRESIDENT

The work of the two *Promuse* groups have provided valuable insights into the respective aspects of the music profession in which they have been involved.

The need to reflect upon the needs of professional players and the institutions where they receive their training has become increasingly important in recent years. The ever-changing nature of the professional world itself is, of course, highly significant and all of us involved in preparing musicians must keep closely in touch with it. Indeed, an important aspect of these projects has been the views of the profession itself, whether from players or from employers.

I would like to thank all my colleagues who have played such a valuable role in these two projects. The dissemination of their conclusions will undoubtedly have a major influence on all conservatoires and contribute to the planning and content of their curricula.

## CHAPTER I

### 1. GENERAL INFORMATION ON THE AEC, THE LEONARDO PROGRAMME AND THE PROJECT *PROMUSE*

MARTIN PRCHAL, AEC CHIEF EXECUTIVE  
SANNE POSTHUMA, PROJECT ADMINISTRATOR

#### WHAT IS THE ASSOCIATION EUROPÉENNE DES CONSERVATOIRES, ACADEMIES DE MUSIQUE ET MUSIKHOCHSCHULEN, (AEC)?

The Association represents the interests of those institutions, which are concerned with training for the music profession. This is achieved by exchanges, joint activities and projects and the benefits of these activities are shared with all members. Today, the *Association Europeenne des Conservatoires, Academies de Musique et Musikhochschulen* (AEC) includes representatives from 154 institutions in 34 countries; 70% of the members belong to the European Union.

The main activities of the AEC include the organisation of an annual congress, held in a different country in November. During this congress relevant issues regarding music education are discussed, information on current projects of the AEC is presented and examples of good practice are exchanged. In addition, the AEC is developing an active policy of research and publication: the Association publishes regular publications (newsletters, magazines, reports, etc.) and has established its own website.

As part of its policy to foster research and observation in the area of professional music training, the AEC has set up study groups with the specific aim of providing insights into relevant subjects. The AEC is, through August 2003, the beneficiary of a programme for Thematic Network's Projects established within the SOCRATES programme (European Commission), which will study the effects on professional music training in Europe of the "Bologna declaration" of the European ministers for education on the "European higher education area". It has also received funding from the LEONARDO programme (European Commission) for its *Promuse* Pilot Project, which is involved in research on professional integration and continuing education in the field of music. In addition, it has initiated a special project called '*Music Education in a Multicultural European Society*', supported by the CONNECT programme (European Commission).

#### WHAT IS THE LEONARDO PROGRAMME?

The Leonardo da Vinci programme offers new opportunities for European cooperation in vocational training. It invites training institutions, enterprises, apprentices, workers, trainers and tutors to engage in transnational training projects. Its actions have been grouped under five strands.

The programme encourages transnational **mobility** of people undergoing vocational training, especially young people, and those responsible for training. It is expected that more than 250,000 people will get a chance to pursue training or work experience abroad. The programme supports transnational **pilot projects** designed to develop innovation and quality in vocational training and promotes **language competences**, including less widely used and taught languages, and an understanding of different cultures. Furthermore the programme supports the further development of transnational **networks** facilitating the exchange of experience and good practice. Last but not least, Leonardo da Vinci develops and updates **reference material** by supporting

surveys and analyses, establishing and updating comparable data, disseminating good practice and enabling the exchange of information.

## **WHY PROFESSIONAL INTEGRATION OF MUSICIANS AND CONTINUING MUSIC EDUCATION AS TOPICS FOR A EUROPEAN PROJECT?**

The AEC has been actively involved in the Thematic Network's Project (TNP) for Music, a Socrates project on the subject of artistic education. One of the specific projects within this programme has made a study of the situation and an analysis of the needs that exist in higher music education in Europe, using a questionnaire on the violin courses that are taught in schools. Thanks to this study, 'Caprices d'Europe'<sup>1</sup>, looking at education systems and approaches within the curricula in Europe for violin students, and a parallel study on continuing education for the same target group<sup>2</sup>, the Thematic Network Project for Music have been able to identify several subjects that seem to need closer examination. Two of those subjects are professional integration of musicians and continuing music education.

Until recently, most of the European conservatoires and music colleges had an approach towards music education, which was largely based on a 19th-century "romantic" concept: the development of the "great individual artist". Study programmes were mainly focused on the performance skills of students, while neglecting many other aspects that were increasingly important for the musician to function in society.

Conservatoires are now starting to realise that many of their graduating students have great difficulty finding employment in the changing professional world. It seems that it isn't only a lack of employment that causes problems, but more a change in the type of employment. The present music world contains an extended scale of jobs and employment situations. Almost every musician has several jobs and a lot of those jobs are periodic. Nowadays an artist has to continuously bring his knowledge up to date while developing his versatility: 'lifelong learning' is indispensable for music performers as well as teachers. What are the needs of the music student, the professional musician and the employer in the music field in this modern society that is getting more and more multicultural and international and that is being influenced by mass media and new technologies? What is the present connection between music education and the professional music world? And if this connection is insufficient, what should be changed in the present curricula and teaching methods to improve this situation? Why is there still so little contact between educational and employment establishments about the integration of young professional musicians into the labour market? And why is it still so unusual for musicians to take part in further, postgraduate, training (continuing education)?

## **AIMS AND SET-UP**

*Promuse* has set the following aim: the reinforcement of professional music education and of the professional music world in Europe by researching the areas of professional integration of musicians and of continuing music education in order to offer students and professional musicians the best professional prospects. During the two-year project, from December 1998 until April 2001 two working groups have studied these topics: one has worked on the topic professional integration of musicians and the other on continuing education for musicians. The working groups have met several times a year and *Promuse* was also an important agenda topic at the annual AEC conferences.

The first year of *Promuse* consisted of defining the research areas, describing the target groups and making an inventory of the current situation. The second year the project focussed on the development of innovative pilot projects based on the results of the study conducted in the first year.

## **PROJECT PARTNER ORGANISATIONS**

The group of partners that is involved in this project constitutes in itself a genuine innovation. In fact, it is for the first time that representatives stemming from both educational structures and enterprises reunite on European level to speak together about the issues in the music field concerning employment:

- Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, Académies de Musique et Musikhochschulen (AEC): the contracting party and co-ordinator. This non-governmental organisation, situated in The Netherlands, represents 154 institutions for higher music education (36 countries);
- Stichting PodiumKunstWerk (PKW), The Hague (The Netherlands): PKW is a national governmental organisation that is concerned with all aspects of employment in the field of performing art. Its principal objectives are creating employment and supporting artists by offering them training and working experience during their professional life;

<sup>1</sup> Association Européenne des Conservatoires (AEC): 'Europe's 'Caprices'; A study of violin curricula in European music institutions of higher learning'; AEC, October 1997

<sup>2</sup> Association Européenne des Conservatoires (AEC) - Drs Rineke Smilde: "Lifelong Learning; Final report of the AEC working group on Continuing Professional Development for Musicians in the Framework of the Socrates Thematic Network's project (TNP) for Music"; AEC, July 2000

- Sibelius Academy Continuing Education Centre, Helsinki (Finland): this institution has developed a specific expertise in the field of continuing music education, being one of the few institutions in Europe with a specific department for continuing music education;
- Association of British Orchestras (ABO), London (UK): the ABO represents about 160 organisations: professional orchestras, opera companies and (like associate members) artistic organisations which have similar interests (e.g.: associations for composers, artist agencies, concert halls, etc.);
- Centre de Ressources Musique et Danse de la Cité de la Musique (CRMD), Paris (France): this centre was founded at the initiative of the French Ministry of Culture. It has been given the task to put a variety of tools at the disposal of all music and dance teachers with the aim to reflect on, work on and communicate about the technical and practical contents of their teaching. The centre participates in the evolution of music and dance education by developing new educational tools and documentaries (using various methods: paper, audio-visual, Internet, Minitel) together with the services of the music and dance department from the ministry of culture and the whole of national music and dance structures;
- Koninklijke Nederlandse Toonkunstenaars Vereniging (KNTV), Amsterdam (The Netherlands): this union of Dutch musicians, founded in 1875, represents the interests of its members (approximately 3500) and works on the optimisation of working conditions for musicians in general. Furthermore the KNTV invests in various projects aiming mainly at the connections between the world of professional music education and that of active musicians;
- European Music Office (EMO), Brussels (Belgium): has the objective to create a place for exchanges, reflection and dialogue where all professions in the music industry will be represented. It groups together professional organisations (handling property rights), associations and federations involved in the music sector (independent producers, agents, authors, etc.).
- Nederlands Impresariaat (NI), Amsterdam (The Netherlands): the Nederlands Impresariaat is a government-sponsored agency that acts as an intermediary between professional musicians and venues in the chamber music field in the Netherlands. Each year the Nederlands Impresariaat publishes an inventory of professional soloists and ensembles in the Netherlands. The Nederlands Impresariaat acts on behalf of Dutch chamber music performers who are not represented by commercial agents: it negotiates contracts and acts as employer for some 1500 concerts per season.

The two working groups consisted of representatives from all partner organisations. In addition, one representative of each partner took place in the organising committee, which had the task to organise, conduct and evaluate the *Promuse* activities.

The working group on professional integration was co-ordinated by Marc-Olivier Dupin, director of the Conservatoire National Supérieur de Musique et Danse de Paris (CNSMDP) and AEC Secretary General, until January 2000. From January 2000 onwards the working group was jointly co-ordinated by Dominique Lafourcade from the CNSMDP and Nanette Ris from the Nederlands Impresariaat. This group focussed on four research areas: keeping track of former students, orchestral auditioning practices and a European Observatoire for Music Professions.

In addition, the working group initially planned to create a booklet with information on education centres, unions, continuing education modules and all existing networks concerning the training of sound engineers. One of the aims of this booklet was to help conservatoires that are willing to develop sound engineering in order to create new curricula. The working group soon discovered that the AES (Association of Sound Engineering) had already developed an inventory of the current sound engineering training possibilities on its web site (<http://www.aes.org/education/geodir.cfm>). Considering this fact and, in addition, considering the amount of time and energy that the group had to spend on the three topics mentioned above, it was decided to cancel any further research in this area.

The continuing education working group was co-ordinated by Rineke Smilde, director of the North Netherlands Conservatoire. This working group devoted itself to work on statistical research and the development of tools and policies with regard to continuing education in music at a European level.

## **GROUP MEMBERS**

### MEMBERS OF THE ORGANISING COMMITTEE

Ian Horsbrugh (AEC/Guildhall School of Music and Drama)  
 Martin Prchal (AEC)  
 Marc-Olivier Dupin (AEC/CNSMDP) - until 1 September 2000  
 Rineke Smilde (AEC/North Netherlands Conservatoire)  
 Tuula Kotilainen (SIBA)  
 Libby MacNamara (ABO)  
 Dick Visser (KNTV)  
 Marceline Loudon (PKW)  
 Caroline Rosoor (CRMD) - until November 2000  
 Jean-François Michel (EMO)



Nanette Ris (NI) - as of September 2000  
Dominique Lafourcade (AEC/CNSMDP) - as of September 2000  
Sanne Posthuma (AEC)

PROFESSIONAL INTEGRATION WORKING GROUP MEMBERS:

*Group co-ordinator:*

Marc-Olivier Dupin (AEC/CNSMDP) - until 7 January 2000; after this date  
Dominique Lafourcade and Nanette Ris jointly co-ordinated the group

*Group members:*

Sabine Alexandre (AEC/CNSMDP) - from 1 March until 1 September 1999  
Dominique Lafourcade (AEC/CNSMDP) as of 1 October 1999  
Dave Laing (EMO)  
Marceline Loudon (PKW) - switched to the continuing education group as of January 2000  
Tuovi Martinsen (SIBA)  
Susanna Oksanen (SIBA) - until 1 July 1999  
Fiona Penny (ABO)  
Nanette Ris (NI) - as of 1 October 1999  
Caroline Rosoor (Centre de Ressources) - until 1 November 2000  
Dick Visser (KNTV)

MEMBERS OF THE WORKING GROUP ON CONTINUING EDUCATION:

*Group co-ordinator:*

Rineke Smilde (AEC/North Netherlands Conservatoire)

*Group members:*

Alex Knight (ABO)  
Dave Laing (EMO)  
Christine Maillebuau (CRMD)  
Tuire Ranta-Meyer (SIBA) - until January 2000  
Judith van Waveren (PKW)  
Herm van der Heyden (KNTV)  
Päivi-Liisa Hannikainen (SIBA) - as of January 2000  
Marceline Loudon (PKW) - as of April 2000

## ABOUT THIS PUBLICATION

This final project publication contains the final results of the research on professional integration and continuing education as performed by the **Promuse** project working groups.

The following research results can be found in this report:

- An overview of the current state of and the latest developments in professional integration of musicians and continuing education in music on a European level;
- An analysis of the current needs for professional integration of musicians and continuing education in music on a European level in the field of:
  - orchestral employment (targeted at orchestras and former students)
  - continuing education needs (targeted at conservatoires, other providers and former students);
- Conclusions and recommendations concerning:
  - policies on staff development and continuing education;
  - keeping track on former students;
  - the collaboration between educational and non-educational organisations;
- Propositions for the foundation of a European Observatoire for Music Professions;
- Proposals for innovative curriculum development designed to improve the range of employment possibilities for European music students.

For those readers with limited time an executive summary has been made with the main research findings. Examples of good

practise in the field of professional integration of musicians and continuing education in music can be found in Chapter V: by listing these examples of good practise, this publication can also be used as a resource guide with very practical information concerning already existing initiatives. Finally, in the Appendices (Chapter VII) more information can be found about research methods (full texts of questionnaires and lists of organisations which received the questionnaires), more detailed outcomes of research and examples of former music students questionnaires established by professional researchers. By including all this information, the working groups have tried to give a complete overview of the work achieved during the project period.

## EXECUTIVE SUMMARY

DOMINIQUE LAFOURCADE AND RINEKE SMILDE, WORKING GROUP COORDINATORS  
SANNE POSTHUMA, PROJECT ADMINISTRATOR

### KEEPING TRACK OF FORMER STUDENTS

Contact with former students is an important source of information for the development and adjustment of curricula. A survey of the professional future of former students would provide conservatoires with detailed information about the nature of change in artistic professions, enabling them to adjust their curriculum accordingly.

The initial student tracking project was to establish a questionnaire likely to be used by a majority of member conservatoires of the AEC, in order to obtain data on the professional future of graduates that could be compared on a European level. After an initial evaluation of the experience of member conservatoires of the AEC on the subject of tracking former students (see Chapter VII, appendix 2), it appeared that the original objectives were not feasible. Obstacles concerning, amongst others, low response from students, international comparability of the results and different classification of working conditions, made the manageability of the amount of work attached to this project impossible within the framework of *Promuse*.

It was therefore decided to split the initial project into three specific research topics:

1. Differences and similarities in national employment conditions of the two main employment areas within the music world, namely schools and orchestras: recruitment policies/methods; working conditions; estimate of the volume of jobs available now and in the future, etc. The professional and legal status of freelance musicians should also be studied in detail.
2. Statistical description of the different groups of students and their courses of training on a national level. This would facilitate a sharp estimate of the yearly influx of graduates on the professional market.
3. The results of these two research projects should not only facilitate the construction and dissemination of a questionnaire on the professional future of former students but could also provide a solid foundation for an analysis of the information gathered.

A permanent structure of student tracking within European conservatoires represents a consistent material investment. To look simultaneously for proper financing and quality results that would interest a maximum number of participants, it would be necessary for conservatoires and researchers to work closely together. Two concrete research proposals to start with:

1. A 'pilot project' involving 4 or 5 conservatoires, which would study through in-depth interviews, in a strictly qualitative register, the professional course of a group of former students.
2. A survey of orchestral audition candidates for a specific instrument group. Not only would this type of survey eliminate the tedious task of tracking former students, but it would also assure a high response-rate as the questionnaire would be part of the auditioning procedure.

### ORCHESTRA AUDITIONING PROCEDURES

Symphonic orchestras are important employers of musicians and a well-organised research area. Conservatoires have expressed a need for information on how to prepare their students for orchestra employment. To study the moment when the conservatoire and the professional worlds meet, the recruitment of young musicians in professional orchestras provides an ideal opportunity. To be able to get a better insight into orchestral auditioning practices, two questionnaires were developed, one from the point of view of orchestras (Chapter VII, appendix 4) and the other from the point of view of (former) conservatoire students, who have at least once taken part in an audition (Chapter VII, appendix 5) – all within the 15 EU countries. It would have been too ambitious to survey all orchestral instruments, therefore the study concentrated on oboe, French horn and violin.

#### MAIN RESULTS OF THE QUESTIONNAIRE FOR ORCHESTRAS:

84 European orchestras answered the questionnaire on time, of which 42% were German. France, United-Kingdom and Finland follow, for a total of about 11% each.

- 78% of the orchestras use no other means than audition to recruit musicians. 17% state another method used occasionally, which most frequently is direct contact with musicians already known by current musicians from the orchestra.
- Two main means of pre-selecting applicants exist: the first mean consists of stopping applicants during the first round as soon as the panel knows they are good or bad. This is frequent in France, Finland and Denmark. The second mean consists of organising a pre-selection among application packages, and this is particularly spread in Germany and the UK.
- All orchestras from Denmark and Sweden, and almost all Italian ones, select applicants in two or three rounds. Whereas France, Finland and to a lesser extent Germany quite often organise up to four selection rounds, a large majority of UK orchestras require three different tests within a sole selection step.
- All orchestras require at least an orchestral excerpts test and a solo test. The first round mostly consists of a solo test (among 95% of orchestras) as the sole test or along with orchestral excerpts' test (mainly in Denmark and Sweden). Whereas half of Finnish and French orchestras remain focused on solo tests during the first two rounds, the former vary to a greater extent their requests in prescribing quite often sight-reading and/ or chamber music tests within the further rounds. French orchestras remain focused on solo tests even within the third round, where a solo test is prescribed for the third time among 33% of french orchestras.
- Most of Danish and Swedish orchestras require twice the couple (solo test, orchestral excerpts' test).
- The frequency of sight-reading and/ or chamber music tests increase with each stage, but generally speaking these tests remain quite rare. Sight-reading tests appear to be required on a regular basis in Italy, Finland, and the UK. Elsewhere, it looks as if it is requested as soon as the panel meets difficulties to select applicants.
- Chamber music test is rare and mostly spread in Finland.
- Finland and the UK show the greatest interest in skills that are outside the scope of purely instrumental ones whereas 67% of Finnish orchestras assess the applicants' personality through interviews, British orchestras mainly rely on the trial periods to do so.
- The 'trial period' plays a very different role in the UK, where it is considered as the second and final round of the selection procedure. Many first-selected applicants may be invited for these trial periods, which may be renewed as long as needed until the final decision of the orchestra.
- The UK is also the sole country that does not put solo skills in first place (but fourth!). It is astonishing to note the difference between British and French orchestras relative to the main criteria used in the final decision, with ensemble and social skills for the former and individual instrumental skills for the latter.
- The size of the panel varies widely according to the section concerned, the position to be hired, and other factors. 29% of the orchestras responding, mention a panel of less than 10 persons. By quite often inviting the whole orchestra to the audition, German orchestras are in a very specific position.
- The most common panel is composed of at least a representative group of musicians together with the artistic manager. Whereas the participation of the artistic manager and/ or conductor appears to be very spread in almost all the countries, it is far less frequent in Sweden and almost absent in the UK.
- Almost all orchestras within the Nordic countries are satisfied with the preparation of their applicants, whereas the majority of French orchestras are dissatisfied. German and British orchestras are somewhere in-between.

#### MAIN RESULTS OF THE QUESTIONNAIRE FOR (FORMER) STUDENTS:

A total of 46 former or current students have answered the questionnaire. During the analysis of the questionnaire, it became clear that there were important differences according to geographical areas. Since the number of participants in each country was very small, they were brought together in two large groups of countries related to two main geographical areas: the northern area (United Kingdom, Netherlands, Denmark, Finland, and Sweden) and the central area (Belgium, France, Germany, Austria, Italy, Portugal). This regrouping has enabled interesting differences to be identified in the two main areas.

- Horn players appear far more experienced in orchestral auditions. Apart from their high interest in the orchestral area, the main reason for the number of auditions relates to their older age.
- The difference according to geographical zone is amazing: almost half of the former/current students from the central area have already taken at least 7 auditions, whereas only 14% of northern students have done so. This huge difference may be a result of higher competitiveness within the central area: 48% of the northern students and 20% of the 'central' students won the last audition they took!
- The Northern area seems to pay more regards to applicants. This may be due to a smaller number of applicants, which leads to the frequent use of '*account of guarantee*' and fewer selection steps. Within the Northern area, more information is given to the applicants prior to the audition; and during the audition itself, the atmosphere seems more comfortable and the panel more positive to the candidates.
- The use of a screen is more widespread within the central area, and may represent another reason why the environment seems less positive to applicants.

- 71% of former/current students have the feeling they have generally got the support of their current or former teacher or institution for audition preparations.
- About the same proportion (namely 67% and 75% within the Northern and the central zone) of former/current students feel they have been trained rather efficiently for orchestral auditions.
- Almost all auditioned are satisfied with the solo test, but the level of satisfaction is less high for the orchestral excerpts' test, especially within the central area.
- The experience gained by auditioning seems mostly useful for the preparation of the orchestral test.
- Regarding skills still needing to be improved, psychological skills represent a key area for most of the applicants, especially within the central area.

In her article, Daina Stepanauskas (see bibliography) stressed the fact that improving professional integration of musicians in orchestras did request a triangular relationship between teachers, conservatoires and employers, namely orchestras. The work done by *Promuse* has led to the conclusion that a fourth partner should be added and focussed on first, namely the former students, who indeed represent a key living interface between the training and professional worlds. The orchestral auditions' questionnaires confirm this: the results drawn from the students' answers enlighten the key-points of the audition processes in a very different way and give more ideas on what should and could be changed as described by the orchestras themselves.

### EUROPEAN OBSERVATOIRE FOR MUSIC PROFESSIONS

The globalisation of the professional music field and the increasing mobility of European musicians necessitates the creation of a sophisticated tool of observation which would aim at structuring relevant information on different levels, notably by creating database formats. An initial survey has shown that although an enormous amount of data has already been gathered by hundreds of different organisations in different countries, the data have mostly been collected for specific purposes and are therefore hardly comparable on a European scale. Language also presents a problem. In order to establish a common European methodological and statistical approach and to avoid the development of many disparate organisations, it is vital to have a strong united organisation. The creation of an Observatoire for Music Professions is essential for all those concerned with the professional integration of musicians.

The Observatoire should:

- inform individual students, professionals, institutions and professional organisations, EU governments and organisations as well as the general public
- facilitate/consult educational institutions as well as professional organisations, both private and public, in the establishment of strategies.
- facilitate/consult government organisations and politicians to make more informed decisions within the educational and professional field.

The ultimate aim of the Observatoire is to optimise the international career potential of professional musicians:

- through the provision of internationally collected and updated information with regard to all subjects related to both education and professional practice.
- through its ability to link up and draw conclusions from the information available.
- through assistance/support in the process of international homogenisation of diplomas and employment conditions within the music profession.

The actual establishment of the Observatoire will fall outside of the scope of *Promuse*. It is proposed to define the Observatoire as a continuous programme consisting of projects. A digital network (based on links) also has to be developed as part of the Observatoire. The Observatoire should be organised in such a manner that the music training field and the field of music employers come together.

### CONTINUING EDUCATION

To find out about existing provision and needs within the sector for professional musicians, three areas were studied: conservatoires, other continuing education providers (employers, unions, etc.) and former students. Two questionnaires were developed concerning continuing education: one for providers and one for former students within the 15 EU countries. Before the start of *Promuse*, a preliminary TNP survey<sup>3</sup> of conservatoire principals and students outlined four important areas, which were taken

<sup>3</sup> Association Européenne des Conservatoires (AEC) - Drs Rineke Smilde: "Lifelong Learning; Final report of the AEC working group on Continuing Professional Development for Musicians in the Framework of the Socrates Thematic Network's project (TNP) for Music"; AEC, 2000

as the starting point for the questionnaires. These areas are performing, pedagogy, life skills and information exchange. It was hoped that the questionnaire results would provide information about:

- what CE provision already exists, including a comparison between the provision of conservatoires and other providers
- what the needs of former students are
- how the provision and need match up, including a separate matching of conservatoire provision to needs.

#### MAIN RESULTS OF THE QUESTIONNAIRE FOR PROVIDERS:

Of the 53 questionnaires returned by conservatoires, 16 (30.2%) said they did not provide any CE (continuing education).

- Of those respondents providing CE, the majority provide opportunities for information exchange, with the least provision currently in life skills. Conservatoires and other providers differ in their focus on performance and pedagogical skills, and the emphasis by other providers on teaching/pedagogy influences the overall provision 'map'.
- 41.4 % of life skills provision is to do with health, 26.6 % to do with technology, and 19.4 % concerned with management skills.
- Money is the main problem with matching provision and needs for both providers and target groups, with no special funding available for providers and the relatively small size of target groups making it expensive to participate. Time is also problematic, with providers having no time to arrange anything and (potential) participants no time to attend it.
- The majority of provision is short-term (practical workshops, short courses, masterclasses and seminars make up 57.5 %) and longer-term programmes are mostly organised by other providers.
- Own resources and participant fees are by far the most important funding sources.
- Own staff and colleagues are the most mentioned contact groups when defining needs. Although former students receive quite a lot of contact, 75 % of this is informal and irregular.
- When deciding on the provision, conservatoires consider availability of funding and suitable staff the most important criteria, whilst other providers rely first on their own opinion. With both providers, the opinion of (former) students scores low.
- In the main, conservatoires received requests for performance and pedagogic skills provision, whilst requests to other providers were mainly for life and pedagogic skills.
- A large majority of conservatoires across Europe has yet to formally consider the place of continuing education in their institution.
- Most respondents suggest increased communication/information exchange as the best way of improving how needs are defined, and several mention market investigation and other research.

#### MAIN RESULTS OF THE QUESTIONNAIRE FOR FORMER STUDENTS:

The return from 64 former students represented a good mixture of disciplines (instrumental, vocal, etc.).

- A wide variety of problems after graduation is mentioned, nearly all of which relate to the difficulty (or otherwise) of finding work. The main problem for former students is adjusting to the 'real' world after graduation, as they have little or no experience of the professional music sphere. Despite the fact that providers say they have regular contact with employers, nearly half of which is formal, many former students state that they have few or no contacts on entering the profession. Also mentioned frequently is a lack of training in management/self management skills.
- The two main solutions mentioned for the above problems are exchanging information with friends and colleagues (mentioned by most) and taking on 'additional' work, usually more than one job. The extra work undertaken is often outside the music profession and 'additional' to what they feel they have studied for.
- The top three skills that should be available during studies, according to the respondents are health, improvisation and participation in chamber music and larger ensemble performance.
- The top three skills that should be available after graduation are further instrumental and technical *perfectionnement*, marketing and further development of teaching skills.
- Additional skills suggested by those responding, and not listed on the questionnaire, include career planning and audition preparation.
- Respondents were asked to choose the individual skills from any area that need to be provided for most urgently. The top three skills are management, health and further instrumental and technical *perfectionnement*. The order of CE provision by area (calculated by the total number of mentions) is Life Skills (110), Performance Skills (77), Pedagogical Skills (42) and Information Exchange (18).

The trends indicate that there is a strong need for Life Skills which are not currently being prioritised by conservatoires. Furthermore, of those conservatoires intending to expand their provision, the majority will do so in the area of Pedagogical Skills, with the area of least expansion being Life Skills.

Within the total of all Life Skills provision, management skills are the least available, with health and technology making up the bulk of what is provided. Comparing this to what former students consider to be their most urgent needs (from any area), a large majority say that management skills are their first priority, with health – another life skill – next most important.

Even given the questionable reliability of some of the data used in this study, the clarity of the results cannot be dismissed as insignificant. Students feel that the vocational preparation they receive gives them little indication of the musical world they eventually enter, and their entry into the profession is unexpectedly abrupt. Skills in management, particularly self-promotion, are required for the majority of graduates to successfully adapt to life as professional musicians, and, given the limited availability of this type of provision, former students are looking towards their conservatoires/music academies for help. These institutions need to consider what responsibility they have to the needs of their former (and current) students, and the impact this might have on continuing education provision and/or curriculum development.

Keeping track of former students is absolutely necessary for identifying needs relative to continuing education.

Part of the difficulty is that there is very little information available about the labour market. Indeed, of the 248 questionnaires sent out to possible other providers as part of this study, only four were returned from employers. The complex and expanding nature of the unstructured employment sector, and the increasing mobility of musicians around Europe, mean that labour market data will become more and more valuable in the future, and the collection of information via former students will be vital. If this could be collated and maintained on a Europe-wide basis it would provide an essential resource for conservatoires, musicians and employers alike.

#### SPECIFIC RECOMMENDATIONS:

- Conservatoires and employers could reduce the gap between training and employment by bringing recently graduated, newly recruited professionals back into the conservatoire setting to provide feedback and information to current students. Both the conservatoire and the employer could in effect be 'mentors' for these young professionals, while providing invaluable information to both trainer and employer. A joint system of mentoring will inevitably provide current students with feedback necessary to making informed decisions concerning their future and enabling them to adapt to a rapidly changing profession.
- Finding ways to cooperate and developing courses that meet needs of the musician and the labour market can be federating and inspiring. This shared sense of ownership of the issues is essential to a strong cooperation between conservatoires and the field.
- A healthy collaboration between conservatoires and the professional world is one that is felt to be an organic and adaptable one. Although situations in individual countries, conservatoires, and labour markets may vary, such a give and take can and should be developed on a regular basis.
- The concept of lifelong learning needs to be fully assimilated within the school and the curriculum.
- Courses that can be taken both by present and former students provide a valuable liaison between the curriculum, professional integration and continuing education.
- Education should be viewed first and foremost as 'a personal investment in yourself' rather than a simple amassing of labour market skills. Students need to see changes in the labour market as opportunities rather than threats: as such, learning to respond to change needs to be fully integrated into the curriculum.
- If an AEC network for Continuing Professional Development could be established it would also provide a dynamic and strong form of information exchange. Such a network requires time to develop, but once established it could give former students an excellent opportunity to widen their horizons to an international perspective.

#### **STAFF DEVELOPMENT**

In addition to the two Continuing Education questionnaires, a third questionnaire about staff development needs was constructed, because the role of staff is pivotal in teaching students to learn and to connect with the outside world. This questionnaire was sent to all AEC member Conservatoires in Europe.

The answers of 76 respondents resulted in the following:

- Schools are quite pro-active in their methods to define needs, but the opinion of the students is in general neglected; only two of the respondents mention student evaluations as a means of (re)defining need for staff development.
- Twenty-two respondents claim to give no continuing education to their staff, of which 8 mention they do provide financial support. Another 13 respondents provide CE through other institutions.
- The CE provision seems quite 'at random' seen the many different courses.
- Noticeable is the fact that only one respondent regards teacher's exchanges with other institutions as a means for staff development.

The conclusion should not be drawn that there is little staff mobility in Europe; apparently staff mobility is seen more as 'teaching somewhere else' rather than as a form of lifelong learning.

- Pedagogic skills (new teaching methods, e.g. team teaching, group work, 'coaching teacher' etc.) and technology (general, ICT etc.) are mentioned respectively first and second when asked about thoughts on future needs.
- Only in 3 cases CE is compulsory for the staff. In chapter III.3 several national particularities are described.

It was pointed out in discussions that teachers need to be constantly aware that they are not just teachers, but students as well. Staff development mainly has to do with the teachers' attitude. But: how does one tell a famous violinist he needs teacher training? It is felt that the teachers' role is changing; there is a need for «coaching» teachers. Teachers have to be shown respect for their methods and traditions, but at the same time they have to be stimulated to keep up to date, keep up with their students and keep developing themselves. In several countries (a/o Ireland, The Netherlands, Finland, Norway and Sweden) teachers have to evaluate their teaching from time to time (according to different methods). Teachers are responsible for their own development, but it has to fit into the strategic plan of the school. They have to be guided by the people in the centre of the school (management, director), who are sometimes more up to date, especially concerning links with the labour market.

Exchanging teachers is felt to be very rewarding to both sides. Though we need to exchange not only the top professors, but the young as well.

In order to encourage staff members to maintain current thinking in their field of study, regular evaluations with faculty heads and staff should be organised (i.e. UK's staff appraisal schemes). Staff members need to be open to change; changes in the curricula evolve from changes in the labour market. By staying in touch with the professional field (and therefore with former students) staff can stay up to date and students can better be prepared for working life.

The school should set the example by developing an institution where students and teachers feel themselves part of a learning environment. Broadening horizons through information exchange is vital: this requires a formal system of integrating information side by side with to informal channels which may already exist.

The Vienna seminar (chapter III.4) provided several useful recommendations in this regard:

- Encouraging international mobility of teachers;
- Organising systems for ongoing information exchange with the professional field;
- Finding forums such as seminars where alumni obtain further training in areas of mutual interest for alumni and teachers;
- Getting alumni to share professional experiences with teachers to provoke a new awareness of professional realities.

Last, but not least, it should be stressed that if an institution considers staff development important, it must make a corresponding budgetary commitment.

## **PROMUSE PILOT SEMINARS**

### PROFESSIONAL INTEGRATION

During the AEC Conference 2000 in Vicenza, a forum was organised on professional integration, in particular on (preparation for) orchestral auditions. 10 participants – orchestral managers, conservatoire representatives and others experienced in the field of (preparation for) orchestral employment – contributed in a forum. Personal and national experiences of good and bad practices within the professional music field were presented, after which a plenary discussion took place.

The meeting focussed on:

1. the orchestral training provisions existing within and outside music high schools;
2. the adjustment between this provision, audition requirements and specific demands of professional life within European symphony orchestras

A full report on this forum can be found in chapter II.3.4.

### CONTINUING EDUCATION

Initial questionnaire results were used as input for the two pilot projects in the second period of *Promuse*:

1. On 19 and 20 May 2000 a pilot was organised at the University of Music and Performing Arts in Vienna (Austria). A focus group with music employers, conservatoire representatives, other continuing education providers, government representatives/policy makers and former students from Austria have discussed various topics concerning continuing education. The two main outcomes of the pilot project were: a) the decision to establish provision for continuing education in Austria; b) the decision to develop an Austrian policy for keeping track of former students. It was decided to establish a working group on a national level to work on the outcomes of this seminar.

It was concluded that continuing education is closely connected with staff development. The main issue is to be a learning organisation. It was also agreed that needs can only be identified through contact with former students, which depends largely on the corporate identity. The conservatoire has to create an environment in which a student experiences the school as its Alma Mater.

2. On 16 and 17 March 2001 a similar pilot seminar on continuing education and staff development was organised at the Conservatoire Superior de Música 'E. Martínez Torner' in Oviedo (Spain). It was felt that this seminar was an important step in getting the Spanish conservatoires to become more involved in the European field of professional music education.

The main results were:

- a) It is intended to organise discussions between Spanish conservatoires about their role. A joint proposal should be written for the Spanish Ministry of Culture concerning the issues discussed (continuing education, staff development, diploma accreditation and internationalisation). The Bologna Declaration can be used as a framework for this;
- b) Spanish conservatoires can organise debates with their students to find out about their needs;
- c) It was proposed that Spanish conservatoires could develop a national mobility programme – which should eventually function as a basis for a stronger European mobility of students and teachers.

For a full report of both seminars, see chapter III.4.



## II. PROFESSIONAL INTEGRATION

### II.1. INTRODUCTION

NANETTE RIS, JOINT WORKING GROUP CO-ORDINATOR

The professional integration working group has looked at how students are prepared for professional life and their employment mobility throughout Europe. Conservatoires have expressed a need to know more about how to prepare their students for employment, particularly in the current climate of rapid change in society, the working place and the nature of employment. For example, if continuity is no longer a given within the employment situation of professional musicians, how does this affect the first professional steps of former students and how should it affect the professional training, both initial and continuing? To be able to gather more data about first employment situations of former students, the professional integration working group has studied methods of student tracking. We will elaborate on the findings on this subject later (see chapter II.2).

One of the most crucial times for students is the point at which they step out of the regular curriculum of their conservatoire, very often during their studies, to enter the profession and in most circumstances this involves taking an audition. Orchestras are (together with music educational institutes) the largest and most easily identifiable employers with a more or less regulated recruitment system. We therefore decided to study orchestral recruitment and put together two questionnaires to cover the subject from both the orchestral and the students' perspectives (see chapter II.3).

Simultaneously with the very concrete approach of the professional world through the in-depth study of orchestral auditions, the group dedicated itself to try to identify the various existing sources of information available on employment realities in each country through unions, research laboratories, music information centres, government organisations, professional music organisations.... (see chapter VII, appendix 1).

In working on the specific surveys, the working group has been confronted with problems regarding:

- the collection of data itself
- the treatment, i.e. interpretation of the data

In the chapter on student tracking the problem of the interpretation of the gathered data will be further looked into.

The professional integration working group has come to the conclusion that the creation of a European Observatoire for the Music Professions, which deals with both problems of collection and interpretation should be highly recommended (see chapter II.4).

### II.2. KEEPING TRACK OF FORMER STUDENTS

DOMINIQUE LAFOURCADE, JOINT WORKING GROUP CO-ORDINATOR

#### INITIAL PROJECT:

The initial project of student tracking was to establish a questionnaire likely to be used by a majority of member conservatoires of the AEC, in order to obtain data that could be compared on a European level, on the professional future of graduates.

#### OBJECTIVES:

It was established from the beginning that the questionnaire, through the collection of its data should lead to:

- improvement of the curriculum by adjusting it to the needs of the professional world as indicated by former students;
- identification of the various employers in the music profession;
- improvement of the integration of musicians through the availability of better information concerning the opportunities of the professional world, its demands and mechanisms;
- reinforcement of the mobility of musicians in Europe through better information on the different working areas and conditions in countries within the EC.

#### CONSIDERATIONS:

After an initial evaluation of the experience of member conservatoires of the AEC on the subject of tracking former students (see chapter VII, appendix 1), it appeared that the original objectives had been rather too ambitious, at least with regard to the AEC's ability to control the whole process of the survey.

To begin with, the multiplicity of aims attached to this project renders the construction and analysis of an ideal questionnaire

extremely difficult and the management of such a survey necessitates considerable material (time, money) and human (coordination) investment.

In addition, few of the questionnaires disseminated among former students achieved a response of more than 70%, the main reasons why being that:

- musicians are often reluctant to participate in surveys and those who have problems of integration in the professional world even more.
- it is difficult to trace foreign students, who are numerous in some conservatoires, because they often return to their home country after having finished their studies.

This rather high non-response rate creates a **problem of whether the collected data can be truly representative**.

The main problem however is the **international comparability of the results**: imagine for example that a survey shows that respectively 50% and 75% of the wind players who graduated in Paris and in Amsterdam, have found a permanent orchestral job. If one were able to establish the representativity of the data for both the Conservatoires, what could be deduced from these figures? That the orchestral job potential is more favourable in the Netherlands, that Amsterdam students are better prepared for an orchestral job than their Parisian colleagues, or that the latter have encountered more competition by graduates from other conservatoires in France?

To ensure a sound interpretation of collected data, a very thorough knowledge of both the professional market and the working conditions in each country is vital.

Another problem is posed on the level of the **classification of working conditions**: the status of fulltime, free-lance and temporary employment differs throughout EC countries and it seems illusory to want to measure and compare categories of musicians without an in-depth knowledge of both definition and status of a particular job within each of the participating countries.

#### **PROPOSAL:**

These various problems have lead us to conclude that it is preferable to split the initial project into three specific research topics:

1. One would be centred on differences and similarities in employment conditions on a national level focussed on the two main employment areas within the music world, namely schools and orchestras. In-depth research could be undertaken about: recruitment policies/methods; working conditions; estimates of the volume of jobs available now and in the future, etc.

**The professional and legal status of freelance musicians should also be studied in detail**<sup>1</sup>.

2. The second research area would aim to describe on a national level **the different groups of students and their course of training**. This would facilitate a sharp estimate of the yearly influx of graduates into the professional market. Reconstitution of the previous training course would make it possible to evaluate the degree of continuity in initial and superior training in specific cases. One aspect of the research could be a more concise analysis of the phenomenon of prolongation of studies. This type of study would facilitate a European comparison of the basic characteristics of student populations in each country, such as age, sex and geographical origin. Social origin might be taken into account, in order to satisfy demands as formulated by the AEC CONNECT working group<sup>2</sup>. Finally, particular attention should be paid to the group of foreign students: national statistics on the home countries of students and their allocation within separate disciplines and levels could make the process of estimating student mobility throughout the world more accurate.

*Suggestion: the working group recommends furthermore that a comparative study be made on the admission conditions of these students – selection procedures, admission quota, enrolment fees.*

Finally, from the perspective of the professional integration research, it would be advisable to collect information from foreign students (before their graduation), on their desire to return to their home countries and their motivation (problems with working permits, visa, integration problems, employment possibilities etc.).

Research in this particular area could be the responsibility of each Conservatoire member of the AEC, whereas the AEC would facilitate the technical and scientific coordination.

<sup>1</sup> The FIM, International Federation of Musicians has shown interest in such a survey.

<sup>2</sup> *Music Education in a Multicultural European Society*, a European CONNECT project, co-ordinated by the AEC; project reports can be obtained at the AEC Office

3. The results of the two research projects mentioned above (employment conditions and student populations) would not only facilitate the construction and dissemination of a questionnaire on the professional future of former students but would also provide a solid foundation for an analysis of information gathered through the questionnaire for tracking students. Possible methods are described below.

This last project necessitates a close collaboration between conservatoires and researchers (see below) under the overall responsibility of the Observatoire.

#### **A SURVEY OF PROFESSIONAL INTEGRATION? WHY?**

This question is essential as its answer dictates the methods to be used in the survey. The *Promuse* continuing education working group has expressed the urgent need for better knowledge of the growing diversity of employment types within the music profession in order to be able to adjust professional training either on an initial or superior level.

The changing music world on a technological, economical and social level has become a recurring theme in the past two decades but it has not been possible so far to **evaluate precisely the volume and types of new professions**. It has not been possible to establish whether it is more about new relations between musicians and society, in which the employers have more or less transformed into clients, and are demanding services that are granted by musicians who have become their own employers. If this is the case, conservatoires do not really need a survey of professional integration proceedings but a survey of the professional market in which these clients have been identified as well as ways to contact them, to find out their needs and wishes and to respond to them in a satisfying way!

Whether we call these investigations 'professional integration studies' or 'market studies', the ultimate objective is the same: **matching of professional training with employment**. Therefore both the content and scale of the curriculum, whether it be on the primary or superior level, has to be improved, to equip students with the maximum set of tools for a successful professional career.

#### **CONSERVATOIRES/EMPLOYERS: WHAT SORT OF RELATIONSHIP?**

«How much and to which level should conservatoire policy be 'dictated' by the needs of former and current students and their employers?»

This is a difficult question that has been raised by the *Promuse*/continuing education working group.

It seems to us that the stakes are elsewhere: a survey of the professional future of former students would provide conservatoires with detailed information about the nature of change in artistic professions, enabling them to adjust their curriculum by means of a stronger relation between the educational and professional field. **It is therefore not a matter of dominance but of mutual collaboration**. Indeed, professional musicians who are engaged in educational activities consider their students to be an inimitable source of information in considering their professional practice.

The question of formalisation of the ties between the student and professional world is a recent one: not so long ago, the principal teachers of instrumental disciplines were considered to be adequate conduits for the profession, conveying the soloist or orchestral musician model according to the relevant instrument groups. In general, the profile of these teachers has not changed. For reasons that have been astutely analysed by Daina Stepanauskas (see bibliography) the reputation of conservatoires still largely depend on those of their teachers, which are related to their artistic success as a performer. Since their recruitment continues to be dependent on these criteria of success, their professional model is no longer sufficient. Even if their reputation remains a fundamental educational tool, the conservatoires should propose other supports of professional socialisation through other teachers, other disciplines or other educational techniques, such as mentoring.

A survey of former students would allow us to identify other resourceful persons who are, with regard to their professional background, able to act as teachers, jury members, coaches, etc. and to contribute to the diversification of links with the professional world. Such a survey would also help to identify the variety of employers that nowadays exist and to establish and continue both the exchange of information and pedagogical partnerships.

One would think that such a survey might refine the educational system and it would be reasonable to imagine that it would also accelerate, by a 'boomerang' effect, the process of professional integration of students in the course of their training, through better awareness of the realities of the professional world, such as provided by former students. This information could also trigger off the gradual adjustment of their professional projects.

The link between the integration survey and the facilitation of the integration process is of course complex: it is not enough to

disseminate the results of the survey, through brochures, papers or conferences alone, in order to set the process of professional integration of students in motion. **In general, a survey of potential professional employment situations is not sufficient to transform a conservatoire's the frame of mind and its relationship with the outside world. At the same time, such a survey could only succeed in the right context**, i.e. it has to rely on an organisational structure, however small, which does support and stimulate the exchange of information, either on a formal or informal level, between the educational and professional world.

#### **IDENTIFY AND DESCRIBE OR EVALUATE AND MEASURE?**

Documents collected and discussions which have occurred throughout the project have shown that the priority of conservatoires seems to lie not with quantifying, measuring and establishing the variety of routes, but with **identification, registration and description of new professions and relevant ways to establish, to settle or to step into them.**

Furthermore, one needs to differentiate between countries in which education in the arts professions is fully supported by governments and those in which conservatoires regularly have to prove their 'necessity' and 'efficacy' through figures that 'prove' the professional integration of their former students.

The question of evaluation of the educational system, which is usually one of the principal objectives of surveys of professional integration, is extremely delicate to deal with in the artistic domain.

Which statistical indicators, which criteria should one propose in answering these types of questions? **How should we define and measure the quality of professional integration of each former student?**

Should one make use of objective criteria (*proportion of salaried musicians; proportion of musicians who draw more than 50% of their income from their activities as a performer, number of different sources of income...*)? Or rather of subjective criteria (*Are you satisfied with your professional situation? Would you want to work more? Do you envisage a change of activities?*)

And what do we consider a satisfying level of requirements? Should we consider as satisfying that more than 50% of former students are active within the professional music world?

The British scientist John Myerscough writes: *'Straight employment data do not capture the benefit to the nation's musical culture gained from skilled performers who take careers in other fields, outside the musical profession or allied sectors; the fruits of a life devoted to music may be realised through enriching the lives of others and/or in service to the amateur world'*.

On the other hand, even if none of the indicators can be wholly satisfying, they are likely, if they are being used regularly and over a longer period of time, to indicate in a tangible way the changes in the professional world of musicians, both in terms of employment types and conditions, as well as of financial revenues.

This remark incites the use, not of punctuated surveys but of a system of structural surveys of professional integration. We will elaborate on this subject in the following paragraph.

The need for the use of indicators of 'measure' of professional integration has not been questioned by the working group, but the determination and construction of better indicators has been found to be extremely delicate and has been abandoned after several unsuccessful attempts. In defence of the working group, it should be noted that many experienced researchers in this domain have informed us on their persisting problems with regard to the subject.

*We would thus recommend as a preliminary step to organise a seminar of researchers on the theme of evaluation and classification of professional artistic paths.*

#### **A BETTER COLLABORATION BETWEEN CONSERVATOIRES AND RESEARCHERS, WHY?**

A permanent structure of student tracking within European conservatoires represents a consistent material investment. To look simultaneously for proper financing and quality results that would interest a maximum number of participants, it would be necessary for conservatoires and researchers to work closely together. In the past two years the **Promuse** working group has already established contacts with experienced researchers in Germany, Finland, France, Great Britain, Norway and the Netherlands, who have confirmed both the necessity and possibility of future collaborations.

These first contacts, which have been established in parallel with a large research project on methods and results of professional integration surveys, have resulted in the collection of questionnaires established by professional researchers<sup>1</sup> as well as a first inventory of principal criteria used to 'measure' the professional position of former students (chapter VII, appendix 3).

#### **TWO CONCRETE RESEARCH PROJECTS TO START WITH**

1. Parallel to the construction of a methodology adapted to the priorities of music education institutions, the **Promuse** working

<sup>1</sup> These questionnaires can be requested at the AEC office

group proposes a 'pilot project' which would involve a small number of participating conservatoires (4 or 5) and which would study, through in depth interviews, in a strictly qualitative register, the professional course of a group of former students. The project would be restricted to a specific type of student (for example, oboists and clarinetists who have taken their final instrumental exams within a period of two years before the survey).

Specific attention will be paid to the needs of continuing education as expressed by former students as well as to their (new) professions and the various ways of establishing and maintaining contact with potential employers.

2. The working group proposes a **survey of orchestral audition candidates** for a specific instrument group such as the rank-and-file violin player. Not only would this type of survey eliminate the tedious task of tracking former students, but it would also assure a high response rate as the questionnaire would be part of the auditioning procedure. Last but not least, given the identification of comparable orchestras in different European countries, interesting information would be gathered on the supply of orchestral musicians in different countries, for example the number of candidates, their training and degrees, former professional career and current professional situation.

This broad research could be undertaken under the guidance of the Observatoire (see II.4).

### **II.3. ORCHESTRAL AUDITIONING PRACTICES**

#### **II.3.1. INTRODUCTION**

NANETTE RIS, JOINT WORKING GROUP CO-ORDINATOR

To be able to get a better insight into orchestral auditioning practices, the working group developed two questionnaires, one from the point of view of the orchestras (see chapter VII, appendix 4) and the other from the point of view of (former) students (see chapter VII, appendix 5). The first questionnaire was sent to orchestras throughout countries of the European Union, in collaboration with the umbrella organization of orchestral associations throughout Europe, 'Pearle'. Each association encouraged its member orchestras to cooperate with our study. The other questionnaire was sent to former students in the EU, who applied at least once for an orchestral position. It would have been too ambitious to survey all orchestral instruments so the study concentrated on oboe, French horn and violin. In the interpretation of the questionnaires, all the different funding systems, employment, contract and training systems in each country had to be taken into account. The orchestral recruitment study went beyond the presentation of a survey of different approaches within Europe and aimed at formulating recommendations for training institutions, respecting the differences within each country but learning from good and bad practices in the professional field. The following presentation therefore consists of both the outcomes of the study as well as a synopsis of a pilot project in which representatives of employers, training institutions and former students discussed good and bad practices with AEC representatives during the AEC Conference in Vicenza in November 2000.

#### **II.3.2. MAIN OUTCOMES OF THE RESEARCH UNDERTAKEN ABOUT RECRUITMENT PROCEDURES WITHIN EUROPEAN SYMPHONY ORCHESTRAS**

DOMINIQUE LAFOURCADE, JOINT WORKING GROUP CO-ORDINATOR

##### **II.3.2A PRELIMINARY INFORMATION: DISSEMINATION OF THE QUESTIONNAIRE; PARTICIPATING ORCHESTRAS; CLUES FOR READING CHARTS**

#### **DISSEMINATION OF THE QUESTIONNAIRE**

The dissemination of the questionnaire has been made possible thanks to **Pearle** (Performing Arts Employers League Europe), which has allowed the questionnaire to be distributed through its members.

## PARTICIPATION OF EUROPEAN ORCHESTRAS

- 84 European orchestras answered the questionnaire on time, of which 42% were German.
- France, United-Kingdom and Finland follow, for a total of about 11% each.
- Belgium, Netherlands and Spain participated at a low level, therefore the comparative analysis of the national trends in audition procedures doesn't take them into account.
- No questionnaires were returned from Austria, Luxembourg, Portugal or Greece. For the latter, a recent cut-down in government financial support and the difficulties this has caused is the main reason given for their non-participation.

	Number of participating orchestras	Percentage of the total
Germany	35	42%
France	10	12%
Finland	9	11%
UK	9	11%
Italy	7	8%
Denmark	6	7%
Sweden	5	6%
Belgium	1	1%
Netherlands	1	1%
Spain	1	1%
<b>Total</b>	<b>84</b>	<b>100%</b>

See the list of participating orchestras, chapter II.3.2.j.

## HOW TO READ THE CHARTS USED IN THIS REPORT

Many of the charts comparing the national orchestral trends in a specific field are presented as follows:

		item A	item B	item C	item D	among a total of
Germany	nb	35	5	8	3	35
	%	100%	14%-	23%	9%-	
		~	--	-	--	
France	nb	10	10	5	1	10
	%	100%	100%	50%	10%	
		~	++	+	--	
Finland	nb	9	5	2	8	9
	%	100%	56%	22%	89%	
		~	+	-	++	
UK	nb	9	3	1	4	9
	%	100%	33%	11%	44%	
		~	~	--	~	
Italy	nb	6	3	5	4	7
	%	86%	43%	71%	57%	
		-	~	++	+	
Denmark	nb	6	4	3	4	6
	%	100%	67%	50%	67%	
		+	+	+		
Sweden	nb	5	3	2	3	5
	%	100%	60%	40%	60%	
Belgium	nb	1	0	1	0	1
Spain	nb	1	0	0	0	1
<b>Total</b>	<b>nb</b>	<b>83</b>	<b>34</b>	<b>28</b>	<b>27</b>	<b>84</b>
	<b>%</b>	<b>99%</b>	<b>41%</b>	<b>33%</b>	<b>32%</b>	

In cases where the total number of responses from a specific country is less than 3, it does not make sense to specify the percentage in each position of the country. Thus the responses for each item only are indicated.

- *The ranking order of the countries is the same in all the charts, and depends on the number of participating orchestras in each country.*
- *For each question, the orchestras are invited either to choose one sole answer, or to make one or multiple responses. In the first case only, the total of the percentage quoted in each column attains 100%.*
- *Each national trend is identified through three lines:*
  - 1. nb: number of orchestras having quoted the related item;*
  - 2. %: percentage of orchestras in the country concerned having quoted the related item;*
  - 3. the plus and minus signs indicate each country's relative position.*

### II.3.2B RECRUITMENT MEANS

#### ADVERTISEMENT OF VACANCIES:

How do you advertise your vacancies?		
Items quoted:	Number of quotations (*)	Percentage of orchestras having quoted the item
Newspapers, magazines	83	99%
Notice boards	34	41%
Schools	28	33%
Internet	27	32%
By contacting musicians directly	24	29%
By word of mouth	18	21%
Other	4	5%
Radio	2	2%
<b>Total</b>	<b>220</b>	

(\*): many answers possible

Whereas almost all orchestras use newspapers and magazines to advertise their vacancies, the use of other methods is more and less frequent depending on the country:

		newspapers, magazines	notice- boards	schools	Internet	by contacting musicians directly	by word of mouth	orchestras using 3 or more tools	among a total of
Germany	nb	35	5	8	3	9	6	9	35
	%	100%	14%-	23%	9%-	26%	17%	26%	
		~	--	-	--	~	~	--	
France	nb	10	10	5	1	3	1	6	10
	%	100%	100%	50%	10%	30%	10%	60%	
		~	++	+	--	~	-	+	
Finland	nb	9	5	2	8	4	6	7	9
	%	100%	56%	22%	89%	44%	67%	78%	
		~	+	-	++	+	++	++	
UK	nb	9	3	1	4	2	2	3	9
	%	100%	33%	11%	44%	22%	22%	33%	
		~	~	--	~	~	~	-	

Italy	nb	6	3	5	4	3	1	5	7
	%	86%	43%	71%	57%	43%	14%	71%	
		-	~	++	+	+	~	+	
Denmark	nb	6	4	3	4	1	2	5	6
	%	100%	67%	50%	67%	17%	33%	83%	
		+	+	+	-	+	++		
Sweden	nb	5	3	2	3	1	0	4	5
	%	100%	60%	40%	60%	20%	0%	80%	
			+	+	+	~	--	++	
Belgium	nb	1	0	1	0	0	0	0	1
Netherlands	nb	1	1	1	0	0	0	0	1
Spain	nb	1	0	0	0	1	0	0	1
<b>Total</b>	<b>nb</b>	<b>83</b>	<b>34</b>	<b>28</b>	<b>27</b>	<b>24</b>	<b>18</b>	<b>40</b>	<b>84</b>
	%	99%	41%	33%	32%	29%	21%	48%	

Germany uses only a very few methods apart from the magazines, as does United Kingdom, which nevertheless uses Internet more frequently.

The column 'orchestras using 3 or more tools' shows that the dissemination of advertisements is more diverse in Nordic countries as well as in Italy, and, to a lesser extent, in France, whose specificity resides in its more frequent use of notice boards and the scarcity of its use of Internet.

#### OTHER MEANS OF RECRUITING MUSICIANS:

Apart from auditions, do you have other means of recruiting musicians?			
	Count	Percent	Valid Percent
No	63	75%	78%
yes, occasionally	14	17%	17%
yes, regularly	4	5%	5%
no answer	3	4%	Missing
<b>Total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

*National trends (among orchestras having answered the question):*

		No	Yes, occasionally	yes, regularly	total
Germany	nb	30	4	0	34
	%	89%	12%	0%	
		+	~	~	
France	nb	9	0	1	10
	%	90%	0%	10%	
		+	6	~	
Finland	nb	5	2	0	7
	%	71%	29%	0%	
		~	+	~	
UK	nb	7	2	0	9
	%	78%	22%(~)	0%	
		~	+	~	
Italy	nb	2	2	3	7
	%	29%	29%	43%	
		--	+	++	
Denmark	nb	4	2	0	6
	%	67%	33%	0%	
		~	+	~	
Sweden	nb	4	1	0	5
	%	80%	20%	0%	
		~	~	~	



Belgium	nb	1	0	0	1
Netherlands	nb	1	0	0	1
Spain	nb		1	0	1
Total	nb	63	14	4	81
	%	78%	17%	5%	100%

78% of orchestras use no other means than audition to recruit musicians. 17% state another method used occasionally, which most frequently is direct contact with musicians already known by current musicians from the orchestra. This procedure is mainly used when the audition has not been successful, or when it is to hire extra-regular musicians. Italian orchestras are very different in this matter, by recruiting musicians without auditions far more frequently.

**LIST OF THE 'OTHER RECRUITMENT MEANS' QUOTED BY ORCHESTRAS:**

- word of mouth
- references from our musicians & Spanish Youth Orchestras
- recommendation in case we are not able to find people valuable
- recommendation
- direct contact to music teachers
- direct contact
- after list exhaustion : direct contact
- direct call for outstanding positions musicians who send their disponibility with personal curriculum chosen by the artistic
- director (2x)
- headhunting if no results from trials
- headhunting (2x)
- for a longer term replacement, the musician may be invited
- extra players are sometimes taken on trial for a position
- extra musicians through direct contacts
- conservatory
- as a substitute

**II.3.2.C PRE-SELECTION STAGE**

**PRE-SELECTION PROCESS**

The analysis of the three questions below:

What are the application procedures?	
<input type="checkbox"/> simply making an appointment for the audition	
<input type="checkbox"/> sending an application package	
<input type="checkbox"/> other	please specify : _____
What are the conditions for applying (regarding musical level) ?	
<input type="checkbox"/> demo tape	<input type="checkbox"/> recommendation letters
<input type="checkbox"/> attended schools	<input type="checkbox"/> completed degrees
<input type="checkbox"/> other	please specify : _____
What are the pre-audition selection methods?	
<input type="checkbox"/> no pre-selection	
<input type="checkbox"/> pre-selection criteria:	
<input type="checkbox"/> demo tape	<input type="checkbox"/> recommendation letters
<input type="checkbox"/> attended schools	<input type="checkbox"/> completed degrees
<input type="checkbox"/> other	please specify : _____

has led to the repartition of orchestras according to two criteria: the 'precocity' of the artistic level evaluation (out of audition) and the 'academic' weight of this evaluation.

On the scale of 'precocity' of the selection, the following categories emerge:

1. the orchestras which take into account musical level criteria before the application process ('pre-application');
2. the orchestras which pre-select candidates on the basis of their application package ('pre-audition');
3. those that seemingly look into application packages while auditioning the candidates. This last group includes quite a number of orchestras, which state that they do not pre-select candidates prior to auditions, but do require application packages.
4. those which select applicants on the sole basis of the audition (neither pre-application nor pre-audition criteria)

And, we will use the 'academic' criteria of the pre-selection, to distinguish orchestras which assess applicants by using training criteria (degrees obtained, schools attended) and those using mainly professional experience criteria (more particularly related to orchestral experience).

Before stating the statistical distribution of the answers, it is important to stress the fact that, although two pre-selection steps were distinguished in the questionnaire, ('pre-application' and 'pre-audition'), this has not seemed clear to the orchestras responding.

As a result, some orchestras seem to have mixed up the two pre-selection steps, and in some cases, the answers appear illogical: for instance, a few orchestras state that applicants only need to make an appointment for an audition without sending application packages, while detailing their pre-selection methods, based on c.v. received.

Given these facts, it can be assumed that these two pre-selection steps are more and less formal, and regular, depending on the position being recruited or the number of applicants.

#### National trends about applicants' pre-selection

	Pre-selection stage		Selection stage		among a total of
	1. pre-application	2. pre-audition	3. application package examined while auditioning	4. selection based solely on audition	
Germany	27	27	4	0	35
	77%	77%	11%	0%	
	+	++	-	--	
France	4	1	7	2	10
	40%	10%	70%	20%	
	-	--	++	+	
Finland	3	0	5	2	9
	33%	0%	56%	22%	
	-	--	++	+	
UK	5	8	0	1	9
	56%	89%	0%	11%	
	~	++	--	~	
Italy	7	2	3	0	7
	100%	29%	43%	0%	
	++	-	+	--	
Sweden	1	0	2	3	5
	20%	0%	40%	60%	
	--	--	+	++	
Denmark	0	2	2	0	6
	0%	33%	33%	0%	
	--	-	~	--	
Belgium	1	1	1	0	1
Netherlands	1	1	1	0	1
Spain	1	1	1	0	1
<b>Total</b>	<b>50</b>	<b>43</b>	<b>23</b>	<b>8</b>	<b>84</b>
	<b>60%</b>	<b>51%</b>	<b>27%</b>	<b>10%</b>	

PREPARATION OF THE PRE-SELECTION

51% of orchestras responding organise a pre-audition test, but this rate depends to a large extent on the country. Whereas a large majority of German and British orchestras usually set up a pre-selection round, this happens far more rarely in other countries, and almost never in Nordic countries, which appear to be least selective prior to auditions.

It is important to stress that, in Germany, the pre-audition selection is frequently focused on current students' application packages: whereas they are all entitled to apply, they have first to be selected for a preliminary audition, and, if successful, to join the other applicants.

The fact that Germany and the UK both use fewest means to advertise forthcoming auditions and start their selection procedures (be they pre-application or pre-audition selection) at the earliest stage could mean that the number of applicants in these countries is greater than in the others. Unfortunately, we don't have any data to confirm this assumption.

THE 'ACADEMIC' WEIGHT OF PRE-SELECTION

The two charts below state the artistic criteria used for preliminary assessment of the applicant's artistic skills, whether these criteria are used at the pre-application stage (pre-conditions) or at the pre-audition stage.

*Musical level assessment at the pre-selection stage through:*

	Number of citations (*)	Percentage of pre-selecting orchestras having quoted the item
training criteria <i>(degree obtained, schools attended)</i>	50	88%
letters of recommendation	25	44%
professional experience	23	40%
demo tape required	4	7%
among a total of	57 (**)	

(\*): many answers possible

(\*\*): among pre-selecting orchestras having specified music level criteria they use

*National trends (among pre-selecting orchestras having specified their music level criteria):*

	Training criteria	Letters of recommendation	Professional experience criteria	among a total of
Germany	32	23	10	34
	94%	68%	29%	
	~	++	-	
France	4	0	2	4
	100%	0%	50%	
	+	--	~	
UK	3	1	7	7
	43%	14%	100%	
	--	-	++	
Italy	7	0	0	7
	100%	0%	0%	
	+	--	--	
Denmark	2	0	1	2
	100%	0%	50%	
	+	--	~	
Belgium	0	0	1	1
Netherlands	1	1	1	1
Spain	1	0	1	1
<b>Total</b>	<b>50</b>	<b>25</b>	<b>23</b>	<b>57</b>
	<b>88%</b>	<b>44%</b>	<b>40%</b>	

British orchestras differ greatly from the others in that they focus to a far greater extent on professional experience criteria, and frequently neglect training criteria. At the other end of the spectrum, Italian and German orchestras stress training criteria more, together with letters of recommendation for the latter, which are hardly required in other countries.

The 'preliminary audition' required in Germany for current students (see above) may be one of the reasons why the préselection criteria are more focused on training together with letters of recommendation in this country.

FIRST ROUND OF AUDITION USED AS PRE-SELECTION STEP

At the first audition, is it usual for the musician to be stopped as soon as you know they are						
- good? <input type="checkbox"/> yes <input type="checkbox"/> no						
- bad? <input type="checkbox"/> yes <input type="checkbox"/> no						
		non-stopped	applicants stopped as soon as you know they are:			among a total of
			bad	good or bad	good	
Germany	Nb	17	12	5	1	35
	%	49%	34%	14%	3%	
		~	~	~	~	
France	Nb	2	7	1		10
	%	20%	70%	10%		
		-	++	~	~	
Finland	Nb	2	3	4		9
	%	22%	33%	44%		
		-	~	++	~	
UK	Nb	6	1		2	9
	%	67%	11%		22%	
		+	-	-	++	
Italy	Nb	4	2	1		7
	%	57%	29%	14%		
		+	~	~	~	
Denmark	Nb	2	2	2		6
	%	33%	33%	33%		
		-	~	+	~	
Sweden	Nb	3	2			5
	%	60%	40%			
		+	~	-		
Belgium	Nb	1				1
Netherlands	Nb			1		1
Spain	Nb		1			1
<b>Total</b>	<b>Nb</b>	<b>37</b>	<b>30</b>	<b>14</b>	<b>3</b>	<b>84</b>
	<b>%</b>	<b>44%</b>	<b>36%</b>	<b>17%</b>	<b>4%</b>	<b>100%</b>

French orchestras appear the most severe in frequently stopping musicians during the first audition, especially when they are bad. Early stops are also frequent in Finnish and Danish orchestras, but for bad as well as good performers.

It is to be noted that these three countries preselect applicants the least frequently prior to auditions (see analysis above): the first round in these countries seems to represent a kind of pre-selection stage, Sweden being the exception to the rule (no pre-selection before audition **and** no early stop at the first round).

THE PRE-SELECTION PANEL

COMPOSITION OF THE PRE-SELECTION PANEL

<p>Who makes the pre-selection? (please give more than one answer if needed)</p> <p><input type="checkbox"/> artistic manager      <input type="checkbox"/> administrative manager    <input type="checkbox"/> section heads</p> <p><input type="checkbox"/> representative group of orchestral musicians</p> <p><input type="checkbox"/> other, please specify</p> <p>Total number of persons :</p>
--

Items proposed :	Number of quotations (*)	Percentage of orchestras having quoted the item (*)
representative group of musicians	26	53%
artistic manager	22	45%
section heads	20	41%
the whole section	11	22%
administrative manager	7	14%
Conductor	2	4%
Total responses	88	

(\*) : many answers possible

The pre-selection panel consists frequently of the artistic manager together with the section head and/or a few musicians.

*National trends (among orchestras pre-selecting applicants before audition)*

		representative group of musicians	artistic manager	section heads	the whole section	administr. manager	conductor	total
Germany	nb	18	15	8	11	3	2	31
	%	58%	48%	26%	35%	10%	6%	
		~	~	-	++	~	~	
France	nb	1	1	1	0		0	1
UK	nb	4	1	9	0	1	0%	9
	%	44%	11%	100%	0%	11%	0	
		-	--	++	--	~	-	
Italy	nb	0	1	1	0	2	0	3
Denmark	nb	2	2	0	0			2
Belgium	nb		1	0	0	1		1
Netherlands	nb	1		0	0			1
Spain	nb		1	1	0			1
<b>Total</b>	<b>nb</b>	<b>26</b>	<b>22</b>	<b>20</b>	<b>11</b>	<b>7</b>	<b>2</b>	<b>49</b>
	%	53%	45%	41%	22%	14%	4%	

Given the quite low number of orchestras which pre-select applicants before audition, we can only analyse the differences between Germany and UK in this matter: whereas in German orchestras, the whole section often sees to the pre-selection, the sole head of section stands for them in British orchestras.

Another difference relates to the role played by the artistic manager, which appears more important within the German orchestras, during the pre-selection stage.

#### SIZE OF THE PRE-SELECTION PANEL

*National trends (among orchestras making a pre-selection)*

		< 6	>=6	undefined or variable	Total
Germany	nb	6	6	15	27
	%		22%	22%	56%
France	nb	1	0	0	1
UK	nb	3	0	5	8
	%	38%	0%	63%	
Italy	nb	2	0	0	2
Denmark	nb	0	1	1	2
Belgium	nb	1	0	0	1
Netherlands	nb	1	0	0	1
Spain	nb	1	0	0	1
<b>Total</b>	<b>nb</b>	<b>15</b>	<b>7</b>	<b>21</b>	<b>43</b>
	%	35%	16%	49%	100%

Almost half of the orchestras are not able to specify the size of the preselection panel. Once again, it can be assumed that it depends on the position being recruited and the number of applicants. Given the low number of answers to this question, it is not possible to draw national trends in this matter. Nevertheless, the German procedure is obviously very different, and requires a panel much larger than in the other countries.

### II.3.2.D AUDITION TESTS

#### NUMBER AND CONTENT OF THE SELECTION ROUNDS

##### NUMBER OF SELECTION ROUNDS REQUIRED

	Count	Percent	Valid percent
1 round	3	4%	7%
2 or 3 rounds	38	45%	84%
4 rounds	4	5%	9%
non specified	39	46%	Missing
<b>Total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

- 46% of orchestras responding did not specify the number of steps involved in application procedure, which varies undoubtedly according to the position being recruited, the number of applicants being auditioned, or the difficulties in making a final decision.
- 'Not defined' responses have been recoded by taking into account further information provided in the questionnaire as to the contents involved in each aspect of the process.

The new chart thus obtained confirms the results of the one above: a large majority of orchestras require two or three selection steps.

##### *National trends (among orchestras having specified the answer)*

		1 round	2 or 3 rounds	4 rounds	total
Germany	Nb	0	30	5	35
	%	0%	86%	14%	
France	Nb	0	7	3	10
	%	0%	70%	30%	
Finland	Nb	0	7	2	9
	%	0%	78%	22%	
UK	Nb	6	3	0	9
	%	67%	33%	0%	
Italy	Nb	1	6	0	7
	%	14%	86%	0%	
Denmark	Nb	0	6	0	6
	%	0%	100%	0%	
Sweden	Nb	0	5	0	5
	%	0%	100%	0	
Belgium	Nb	0	1	0	1
Netherlands	Nb	0	1	0	1
Spain	Nb	1	0	0	1
<b>Total</b>	<b>Nb</b>	<b>8</b>	<b>66</b>	<b>10</b>	<b>84</b>
	<b>%</b>	<b>9%</b>	<b>79%</b>	<b>12%</b>	<b>100%</b>

All orchestras from Denmark and Sweden, and almost all Italian ones, select applicants in two or three rounds. Whereas France, Finland and to a lesser extent Germany quite often organise up to four selection rounds, a large majority of UK orchestras require three different tests within a sole selection step (as does only one Italian and one Spanish orchestra).

It is to be noted that the trial stage has a very different position in British orchestras, where it is frequently considered as a second step within the selection procedure: often shorter than everywhere else (see II.3.2.g), several first-selected applicants may be allowed to take it.

On the other hand, for most of the other countries, this trial is rather considered to be more of a confirmation of the initial selection.

KINDS OF TESTS REQUIRED DURING THE FIRST SELECTION ROUND

		Kind of tests required during the 1st round				Frequency of prescription of each kind of test during the 1st round ( <i>many items possible</i> )			Among a total of
		Solo	Solo + orch.	solo + orch. excerpts + sight-reading	orch. excerpts	solo test	orchestral test	sight-reading	
Germany	nb	33	1	0	1	34	2	0	35
	%	94%	3%	0%	3%	97%	6%	0%	
		++	-	~	~	~	--	~	
France	nb	7	1	0	2	8	3	0	10
	%	70%	10%	0%	20%	80%	30%	0%	
		~	~	~	+	-	~	~	
Finland	nb	7	1	0	1	8	2	0	9
	%	78%	11%	0%	11%	89%	22%	0%	
		~	~	~	~	~	~	~	
UK	nb	0	1	7	0	8	8	7	8
	%	0%	13%	87%	0%	100%	100%	88%	
		--	~	++	~	~	++	++	
Italy	nb	6	1	0	0	7	1	0	7
	%	86%	14%	0%	0%	100%	14%	0%	
		+	~	~	~	~	~	~	
Denmark	nb	4	2	0	0	6	2	0	6
	%	67%	33%	0%	0%	100%	33%	0%	
		~	+	~	~	~	~	~	
Sweden	nb	0	5	0	0	5	5	0	5
	%	0%	100%	0%	0%	100%	100%	0%	
		--	++	~	~	~	++	~	
Belgium	nb	1	0	0	0	1	0	0	1
Netherlands	nb	1	0	0	0	1	0	0	1
Spain	nb	0	1	0	0	1	1	0	1
<b>Total</b>	<b>nb</b>	<b>59</b>	<b>13</b>	<b>7</b>	<b>4</b>	<b>77</b>	<b>23</b>	<b>7</b>	<b>83</b>
	<b>%</b>	<b>71%</b>	<b>16%</b>	<b>8%</b>	<b>5%</b>	<b>95%</b>	<b>28%</b>	<b>9%</b>	

The solo test is the most prescribed one: it is the sole test at the first stage within 71% of the responding orchestras, and along with a second test (orchestral excerpts or sight-reading) within 24% of them. Only 5 % of orchestras do not require any solo test within the first round.

It is worth noting how this varies from country to country: whereas the orchestral test is required within the first round in all British and Swedish orchestras, it occurs rarely, if at all, in Germany and Italy, and rarely in France, Finland and Denmark.

KINDS OF TESTS REQUIRED WITHIN THE SECOND SELECTION ROUND

The three kinds of tests (solo or orchestral excerpts or solo + orchestral excerpts) are requested with about the same frequency (30%)

National trends (among orchestras having specified the tests required within the 2nd round)

		Contents of tests required during the 2nd round					Frequency of prescription of each kind of test during the 2nd round ( <i>many items possible</i> )				
		Solo works	orch. excerpts	solo + orch. excerpts	orch. excerpts+ sight-reading	sight reading	solo works	orchestral tests	chamber music	sight-reading	among a total of
Germany	nb	10	17	80	0	18	25	0	0	35	
	%	29%	49%	23%	0%	0%	51%	71%	0%	0%	
		~	+	~	~	~	~	~	=	~	
France	nb	7	2	10	0	8	3	0	0	10	
	%	70%	20%	10%	0%	0%	80%	30%	0%	0%	
		++	-	- ~	~	+	--	=	~		
Finland	nb	4	0	12	2	5	3	3	4	9	
	%	44%	0%	11%	22%	22%	56%	33%	33%	44%	
		+	--	-		~	--	++	++		
UK	nb	0	1	01	0	0	2	1	1	2	
Italy	nb	2	2	01	0	2	4	0	2	5	
	%	40%	40%	0%	20%	0%	40%	80%	0%	40%	
		~	~	--		~	-	~	=	++	
Denmark	nb	1	1	40	0	5	5	0	0	6	
	%	17%	17%	67%	0%	0%	83%	83%	0%	0%	
		-	-	+	~	~	+	~	=		
Sweden	nb	0	0	50	0	5	5	0	0	5	
	%	0%	0%	100%	0%	0%	100%	100%	0%	0%	
		--	--	++	~	~	++	++	=		
Belgium	nb	1	0	00	0	1	0	0	0	1	
Netherlands	nb	0	0	10	0	1	1	0	0	1	
<b>Total</b>	<b>nb</b>	<b>25</b>	<b>23</b>	<b>20</b>	<b>4</b>	<b>2</b>	<b>43</b>	<b>46</b>	<b>4</b>	<b>7</b>	<b>74</b>
	<b>%</b>	<b>33%</b>	<b>30%</b>	<b>26%</b>	<b>5%</b>	<b>3%</b>	<b>59%</b>	<b>63%</b>	<b>5%</b>	<b>10%</b>	

(\*): mainly for violinist applicants

Orchestral tests are prescribed far more frequently at the second stage, except in France and in Finland. But whereas French orchestras still give prior importance to solo tests only, Finnish orchestras frequently add sight-reading tests and chamber music tests. Denmark also remains focused on solo tests, but very often in conjunction with orchestral excerpts.

At this stage, German orchestras focus primarily on orchestral excerpts.

WHAT TESTS ARE REQUIRED IN STAGE 2 GIVEN THE REQUIREMENTS OF STAGE 1?

STAGE 1 requirements	STAGE 2 requirements							among a total of
	solo works	orch. excerpts	solo+orch. excerpts	Orch. excerpts + sight-reading	solo+orch. excerpts + sight-reading	sight-reading		
solo works	nb	23	22	10	2	1	1	59
	%	39%	37%	17%	3%	2%	2%	
solo+orch. excerpts	nb	0	1	9	1	0	0	11
	%	0%	9%	82%	9%	0%	0%	
orchestral excerpts	nb	2	0	1	0	0	1	4
	%	50%	0%	25%	0%	0%	25%	
solo+orch. excerpts + sight-reading	nb	0	0	0	1	0	0	1
<b>Total</b>	<b>nb</b>	<b>25</b>	<b>23</b>	<b>20</b>	<b>4</b>	<b>1</b>	<b>2</b>	<b>75</b>
	<b>%</b>	<b>33%</b>	<b>31%</b>	<b>27%</b>	<b>5%</b>	<b>1%</b>	<b>3%</b>	



The four most frequent combinations (stage 1, stage 2) are :

1. (solo, solo) for 23 orchestras (one third of the 75 orchestras amongst those which require at least two selection steps);
2. (solo, orchestral excerpts) for 22 orchestras (one third);
3. (solo, solo + orchestral excerpts) for 10 orchestras (13%);
4. (solo + orchestral excerpts, solo + orchestral excerpts) for 9 orchestras (12%).

*National trends regarding the combination (stage 1, stage 2)*

		(solo; solo)	(solo; orch excerpts)	(solo; solo + orch. excerpts)	(solo + orch excerpts; solo + orch excerpts)	other	among a total of
Germany	nb	10	17	6	1	1	35
	%	29%	49%	17%	3%	3	
France	nb	5	2		1	2	10
	%	50%	20%		10%	20	
Finland	nb	4		1		4	9
	%	44%		11%		44%	
UK	nb	(almost no second step)				9	9
	%					100%	
Italy	nb	2	2			3	7
	%	29%	29%			43%	
Denmark	nb	1	1	2	2		6
	%	17%	17%	33%	33%		
Sweden	nb				5		5
	%				100%		
Belgium	nb	1					1
Netherlands	nb			1			1
Spain	nb					1	1
<b>Total</b>	<b>nb</b>	<b>23</b>	<b>22</b>	<b>10</b>	<b>9</b>	<b>20</b>	<b>84</b>
	<b>%</b>	<b>27%</b>	<b>26%</b>	<b>12%</b>	<b>11%</b>	<b>24%</b>	<b>100%</b>

Each country has its own preferred combination (stage 1, stage 2): whereas France and Finland have a predilection for (solo, solo) (but with sight-reading test required more frequently in the second Finnish round), the German trend is rather for (solo, orchestral excerpts), while the Swedish orchestras require the test (solo + orch Excerpts) twice.

Italian and Danish orchestras have apparently very different approaches from one another.

KINDS OF TESTS REQUIRED DURING THE THIRD SELECTION ROUND

*National trends (among orchestras having specified the tests required within the 3rd round)*

		Contents of tests required during the 3rd round						Frequency of prescription of each kind of test during the 3rd round ( <i>many items possible</i> )				
		orch. excerpts	solo+orch. excerpts	solo	Sight- reading	orch. excerpts + sight- reading	solo + orch. excerpts + sight- reading	solo works	orchestral excerpts	chamber music (*)	sight- reading	Among a total of
Germany	Nb	26	2	1		1	1	4	30		2	31
	%	84%	7%	3%		3%	3%	13%	97%		6%	
France	Nb	5	2	1	1			3	7	1	1	9
	%	56%	22%	11%	11%			33%	78%	11%	11%	
Finland	Nb	3		1		2		1	5	2	2	7
	%	43%		14%		29%		14%	71%	29%	29%	
UK	Nb	1				( no third step)		0	1		0	1
Italy	Nb	1			1	1		0	2		2	3
Denmark	Nb	3		1				1	3		0	4
	%	75%		25%				25%	75%		0%	

Sweden	Nb	3	1					1	4	2	0	4
	%	75%	25%					25%	100%	50%	0%	
Belgium	Nb	1						0	1		0	1
Total	Nb	43	5	3	2	4	1	9	53	5	7	60
	%	72%	8%	5%	3%	7%	2%	15%	88%	8%	12%	

(\*): mainly for violinists

Whereas the solo test almost disappears, the frequency of an orchestral test is very high in the third round. The scope of tests required within the third round is wider than in the previous ones, and gives more room for specific skills like sight-reading or chamber music.

#### SYNTHESIS

##### Percentage of orchestras that require at least one of the following tests within each round:

(for all countries and for the three countries whose orchestras have participated the most (apart from the UK, which almost never requires more than one round))

	solo works	orchestral excerpts	sight-reading	chamber music
<b>All countries</b>				
round 1	95%	28%	8%	0%
round 2	59%	63%	10%	5%
round 3	15%	88%	12%	8%
<b>Germany</b>				
round 1	97%	6%	0%	0%
round 2	51%	71%	0%	0%
round 3	13%	97%	6%	0%
<b>France</b>				
round 1	80%	30%	0%	0%
round 2	80%	30%	0%	0%
round 3	33%	78%	11%	11%
<b>Finland</b>				
round 1	89%	22%	0%	0%
round 2	56%	33%	44%	33%
round 3	14%	71%	29%	29%

While the frequency of solo tests decreases with each stage, the frequency of sight-reading, chamber music and above all orchestral excerpts increases. French orchestras most frequently require the solo test within the second and the third rounds. Sight-reading and chamber music tests are far more frequent in Finland than in France or Germany.

#### PRESENCE OF SIGHT-READING TESTS IN THE VARIOUS ROUNDS

Do the applicants need to sight-read?	<input type="checkbox"/> yes	<input type="checkbox"/> no
---------------------------------------	------------------------------	-----------------------------

94% of the participating orchestras do not require sight-reading tests at auditions.

It is worth noting that the answers to this direct question don't correspond at all to the analysis mentioned above, where the sight-reading tests appear far more frequently.

Once again, this illogical outcome confirms how formal and regular procedures may vary according to different factors such as the position being recruited, difficulties in the selection, etc....

We can also assume that sight-reading tests are mainly used when the previous stages have not enabled the panel to make a definitive choice concerning the few remaining applicants.

At any rate, given the national trends stated below, UK, Finland and Italy seem to require sight-reading tests within audition procedures on a regular basis.

National trends (among orchestras having specified whether they require regularly or not a sight-reading test)

		no	yes	among a total of
Germany	Nb	32	3	35
	%	91%	9%	
France	Nb	7	3	10
	%	70%	30%	
Finland	Nb	2	7	9
	%	22%	78%	
UK	Nb	2	7	9
	%	22%	78%	
Italy	Nb	2	5	7
	%	29%	71%	
Denmark	Nb	6		6
	%	100%		
Sweden	Nb	5		5
	%	100%		
Belgium	Nb	1		1
Netherlands	Nb	1		1
Spain	Nb	1		1
<b>Total</b>	<b>Nb</b>	<b>59</b>	<b>25</b>	<b>84</b>
	<b>%</b>	<b>70%</b>	<b>30%</b>	<b>100%</b>

QUOTATIONS OF WORKS PRESCRIBED WITHIN SIGHT-READING TEST

*Oboe*

- orchestral repertoire (4x)
- contemporary works
- ensemble reading like a quartet
- Beethoven *Symphony n°3*; Rossini *Ouvertures*
- Beethoven *Symphony n°7*; Brahms *Violin concerto*, and Haydn *Variations*
- Ravel *Le Tombeau*; Rossini; Britten *Fantasy*
- Mussorgsky/Ravel *Pictures and Exhibition*
- Stravinsky *Symphony*

*Horn*

- Strauss, Beethoven, Haydn, Tchaikovsky
- orchestral repertoire (4x)
- contemporary works
- lesser known repertoire
- ensemble reading like a quartet
- Haydn *45*, Kodaly *Summer Evening*; Stravinsky *Dumbarton Oaks*
- Mozart *Don Juan*; Brahms *Concerto n°2*; Schostakovitch *Concerto n°5*
- Mozart *Overture*; Beethoven *Symphony n°7, n°9*

*Violin*

- orchestral repertoire (3x)
- any well-known excerpt, contemporary works
- anything (2x)
- ensemble reading like a quartet
- Vienna classical string quartet
- Bartok, Schostakovitch
- Beethoven *Symphony n°s 5,7 et 9*; Brahms *Symphony n°4*; Mendelssohn *Symphony n°4*; Strauss *Don Juan*
- Cascken *Cello Concerto*, Strauss *Bourgeois Gentleman*
- Mozart *Concerto n°40*, Bartok *Concerto for orchestra*
- Mozart, Beethoven
- Prokofiev *Classical symphony op25*

## NUMBER OF WORKS AND DURATION OF THE ORCHESTRAL TEST

Since the number of excerpts required and the duration of the tests are approximately the same for the three instruments (oboe, french horn and violin) and in all stages of the audition process, the figures below relate only to the violin, and to the first stage in which the orchestral excerpts are required (be this stage the first, the second or the third stage of the whole selection procedure).

*Number of orchestral excerpts required (for violin and within the first orchestral test)*

	Count	Percent	Valid percent
1,2 or 3	21	25%	30%
4 and more	50	60%	70%
not defined	13	15%	Missing
<b>Total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

*National trends (among orchestras having specified the answer)*

		1,2 or 3	4 and more	Total
Germany	nb	6	24	30
	%	20%	80%	
France	nb	3	5	8
	%	38%	62%	
Finland	nb	2	3	5
	%	40%	60%	
UK	nb	1	8	9
	%	11%	89%	
Italy	nb	2	4	6
	%	33%	67%	
Denmark	nb	2	3	5
	%	40%	60%	
Sweden	nb	5	0	5
	%	100%		
Belgium	nb	0	1	1
Netherlands	nb	0	1	1
Spain	nb	0	1	1
<b>Total</b>	<b>nb</b>	<b>21</b>	<b>50</b>	<b>71</b>
	%	30%	70%	

*Duration of violin orchestral test*

	Frequency	Percent	Valid percent
< 10 mn	23	27%	38%
>= 10 mn	38	45%	62%
Not specified	23	27%	Missing
<b>Total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

Responses are more frequently lacking here: some orchestras have given a combined duration only, whereas others have separated the orchestral excerpts. Where a single global figure has been given, responses have not been included in the overall tally.

NUMBER OF EXCERPTS AND DURATION OF THE ORCHESTRAL TESTS

		number of works >=4	among a total of	duration of the test >=10mn	among a total of
Germany	nb	24	30	13	25
	%	80%		52%	
France	nb	5	8	4	7
	%	62%		57%	
Finland	nb	3	5	5	6
	%	60%		83%	
UK	nb	8	9	9	9
	%	89%		100%	
Italy	nb	4	6	3	3
	%	67%		100%	
Denmark	nb	3	5	1	5
	%	60%		20%	
Sweden	nb	0	5	1	3
	%	0%		33%	
Belgium	nb	1	1	1	1
Netherlands	nb	1	1	1	1
Spain	nb	1	1	0	1
<b>Total</b>	<b>nb</b>	<b>50</b>	<b>71</b>	<b>38</b>	<b>61 (*)</b>
	%	70%		62%	

The less demanding countries in terms of number of works required and length of the test are Sweden and Denmark. At the other end, UK and Italy apparently give more importance to this test. France and Germany are in the middle. Finnish orchestras state both fewer excerpts and longer tests, which appear illogical at first sight.

**NUMBER OF WORKS AND DURATION OF THE SOLO TEST**

For the same reasons stated above, we will analyse the answers related to the violin only, and for the first solo test (be this test part of the 1st, the 2nd or the 3rd stage of the whole selection procedure).

*Number of solo works required (for violin and within the first solo test)*

	Count	Percent	Valid percent
1	42	50%	61%
2 and more	27	32%	39%
not defined	15	18%	Missing
Total	84	100%	100%

*Duration of violin solo test (within the first solo test)*

	Frequency	Percent	Valid percent
< 10 mn	26	31%	44%
>= 10 mn	33	39%	56%
Not specified	25	30%	Missing
Total	84	100%	100%

The lack of response to this question is more frequent for the same reason as stated above (i.e. 'Duration of violin orchestral test')

*National trends (among orchestras having defined the number of solo works required and the length of the solo test)*

		nb of solo works		length of the solo test	
		2 and more	among a total of	>=10mn	Among a total of
Germany	nb	5	30	12	25
	%	17%		48%	
France	nb	2	8	2	6
	%	25%		33%	
Finland	nb	5	7	6	7
	%	71%		86%	
UK	nb	9	9	7	8
	%	100%		88%	
Italy	nb	2	4	2	3
	%	50%			
Denmark	nb	1	4	1	4
	%	25%		25%	
Sweden	nb	2	4	1	4
	%	50%		25%	
Belgium	nb		1	1	1
Netherlands	nb	1	1	1	1
Spain	nb		1	0	0
<b>Total</b>	<b>nb</b>	<b>27</b>	<b>69</b>	<b>33</b>	<b>59</b>
	<b>%</b>	<b>39%</b>	<b>100%</b>	<b>56%</b>	<b>100%</b>

UK and Finland are the most demanding concerning the number of solo works required. German, French and Danish orchestras are at the opposite end of the spectrum.

*Main solo works required, Frequency of composers quoted*

	Oboe	French horn	Violin	Total
Mozart	87%	79%	94%	94%
Strauss	26%	60%	3%	3%
Brahms	0%	0%	27%	27%
Tchaïkovski	0%	0%	27%	27%
Sibelius	0%	0%	12%	16%
non-answer	35%	37%	25%	

*National trends (among orchestras having quoted examples of solo works required for violin):*

	Mozart	Brahms	Tchaïkovski	Sibelius	among a total of
Germany	29	8	10	5	29
	100%	28%	35%	17%	
France	4	2	1		5
	80%	40%	20%		
Finland	6	2	1	1	6
	100%	33%	17%	17%	
UK	6				9
	67%				
Italy	3				3
	100%				
Denmark	5	4	4	4	5
	100%	80%	80%	80%	
Sweden	4	1	1		4
Belgium	1				1
Spain	1				1
<b>Total</b>	<b>59</b>	<b>17</b>	<b>17</b>	<b>10</b>	<b>63</b>
	<b>94%</b>	<b>27%</b>	<b>27%</b>	<b>16%</b>	<b>100%</b>

Mozart is by far the most frequently quoted composer. It is to be noted that Mozart works are less frequently required in UK, and, to a lower extent, in France.

#### ASSESSMENT OF EXTRA-INSTRUMENTAL SKILLS

The three following questions have been analysed together:

Do you assess applicants' other skills ? If yes, which ones?	<input type="checkbox"/> yes	<input type="checkbox"/> no
	<input type="checkbox"/> communication	
	<input type="checkbox"/> education/ community work	
	<input type="checkbox"/> baroque instrument mastering	
	<input type="checkbox"/> baroque playing style	
	<input type="checkbox"/> other	please specify :
Do you assess the musician's personality? If so, how?	<input type="checkbox"/> yes	<input type="checkbox"/> no
Does the panel interview the musician?	<input type="checkbox"/> yes	<input type="checkbox"/> no

#### Overall and national trends

		other skills assessed (except: communication skills)	personality assessment	interview	among a total of
Germany	nb	2	9	2	35
	%	6%	26%	6%	
		-	~	-	
France	nb	0	5	3	10
	%	0%	50%	30%	
		-	+	~	
Finland	nb	3	3	6	9
	%	33%	33%	67%	
		+	~	++	
UK	nb	3	7	2	9
	%	33%	78%	22%	
		+	++	~	
Italy	nb	1	2	4	7
	%	14%	29%	57%	
		~	~	++	
Denmark	nb	0	0	0	6
	%	0%	0%	0%	
		-	-		
Sweden	nb	0	1	1	5
	%	0%	20%	20%	
		-	~	~	
Belgium	nb	0	1	1	1
Netherlands	nb	0	0	0	1
Spain	nb	0	0	0	1
<b>Total</b>	<b>nb</b>	<b>9</b>	<b>28</b>	<b>17</b>	<b>84</b>
	%	11%	33%	20%	100%

Finland, UK and Italy show the greatest interest in skills that are outside the scope of purely instrumental ones. Denmark, Sweden and to a lower extent Germany, do not give this aspect much weight.

*Description of 'other skills' assessed*

	Number of orchestras assessing each of the following skills:						
	communication	education/ community work	chamber music	baroque instrt	baroque style	second instrument	total number of orchestras concerned
Germany	0	0	0	1	0	1	2
Finland	2	1	2	0	0	0	4
UK	1	2	0	0	1	0	3
Italy	0	0	1	0	0	0	1
Sweden	2	0	0	0	0	0	2
Belgium	1	0	0	0	0	0	1
<b>Total</b>	<b>6</b>	<b>3</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>13</b>

*Means of assessing the musician's personality*

	Number of orchestras using each of the following means			
	indirect assessment	interview	Trial period	total number of orchestras concerned
Germany	5	2	2	9
France	3	2	0	5
Finland	1	2	0	3
UK	3	1	3	7
Italy	2	0	0	2
Sweden	0	1	0	1
Belgium	0	1	0	1
<b>Total</b>	<b>14</b>	<b>9</b>	<b>5</b>	<b>28</b>

The main means of assessing the musicians' personality are indirect ones. Only 11% of orchestras request an interview with the applicants (mainly in the last selection round).

**II.3.2E MAIN CRITERIA FOR THE FINAL DECISION**

What are the main criteria for the final decision? *(please rank in order of importance)*

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> sight-reading skills               | <input type="checkbox"/> soloist performance skills                        | <input type="checkbox"/> ensemble performance skills |
| <input type="checkbox"/> knowledge of orchestral repertoire | <input type="checkbox"/> ability to fit in to the orchestra; social skills |  |
| <input type="checkbox"/> musical background                 | <input type="checkbox"/> other   | please specify : _____                               |

Less than half of orchestras have ranked the main criteria for the final decision in order of importance. UK is the most reluctant country to do so, unlike Finland.

		orchestras having ranked skills	among a total of
Germany	nb	14	35
	%	40%	
France	nb	5	10
	%	50%	
Finland	nb	7	9
	%	78%	
UK	nb	2	9
	%	22%	
Italy	nb	3	7
	%	43%	
Denmark	nb	3	6
	%	50%	



Sweden	nb	3	5
	%	60%	
Belgium	nb	1	1
Netherlands	nb	0	1
Spain	nb	1	1
<b>Total</b>	<b>nb</b>	<b>39</b>	<b>84</b>
	%	46%	

*Skills quoted as 1st, 2nd and 3rd criteria:*

	1st criteria		2nd criteria		3rd criteria		
	count	percent	count	percent	count	percent	Valid percent
soloist skills	17	46%	14	38%	3	8%	10%
ensemble skills	15	42%	7	19%	5	14%	17%
knowledge orchestral rep.	5	12%	10	27%	6	16%	21%
ability to fit-in the orchestra					7	19%	24%
musical background			4	11%	1	3%	3%
sight-reading skills			2	5%	7	19%	24%
non-defined					8	22%	Missing
<b>Total</b>	<b>37</b>	<b>100%</b>	<b>37</b>	<b>100%</b>	<b>37</b>	<b>100%</b>	<b>100%</b>

*Main skills being considered for the final decision (be they ranked or not ranked by order of importance)*

	Number of citations (*)	Percentage of orchestras having quoted the item
soloist skills	73	91%
ensemble skills	52	65%
knowledge of orchestral repertoire	46	58%
ability to fit in the orchestra	30	38%
sight-reading	16	20%
musical background	13	16%
<b>Total</b>	<b>230</b>	

(\*) : many answers possible

The high score attained by the 'ensemble skills' item poses a problem at first sight, because the description stated above of the audition tests show that ensemble skills are rarely assessed during the audition procedure as such, except in UK, within the trial period, which is the second part of the audition process, and in a few orchestras, mostly Finnish ones, within the chamber music or ensemble test. Thus, from a logical point of view, they are not expected to be quoted so frequently as 'main skills being considered for the final decision'.

This point does represent an interesting further area of investigation to be planned.

*National trends (number of citations and percentage of orchestras having quoted the item)*

		soloist skills	ensemble skills	knowledge of orchestral repertoire	ability to fit in the orchestra	sight-reading	musical background	among a total of
Germany	nb	33	21	19	14	3	5	34
	%	97%	62%	56%	41%	9%	15%	
France	nb	10	3	5	1	3	2	10
	%	100%	30%	50%	10%	30%	20%	
Finland	nb	9	8	4	2	3	1	9
	%	100%	89%	44%	22%	33%	11%	
UK	nb	4	7	7	6	4	2	8
	%	50%	88%	88%	75%	50%	25%	
Italy	nb	6	3	4	1	3	0	6
	%	100%	50%	67%	17%	50%	0%	
Denmark	nb	4	4	2	2	0	1	5
	%	80%	80%	40%	40%	0%	20%	

Sweden	nb	5	4	2	3	0	1	5
	%	100%	80%	40%	60%	0%	20%	
Belgium	nb		1	1	1	0		1
Netherlands	nb	1	1	1		0	1	1
Spain	nb	1		1		0		1
<b>Total</b>	<b>nb</b>	<b>73</b>	<b>52</b>	<b>46</b>	<b>30</b>	<b>16</b>	<b>13</b>	<b>80</b>
	%	91%	65%	58%	38%	20%	16%	

It has already been noted that UK orchestras were the most reluctant to rank skills in order of importance. This is confirmed here by the high frequency of citing most of the skills proposed. The UK is also the sole country that does not put solo skills in first place (but fourth!). It is astonishing to note the difference between British and French orchestras relative to the main criteria used in the final decision, with ensemble and social skills for the former and individual instrumental skills for the latter.

Whereas ensemble skills stand in first or second place in Northern countries, these skills are considered less important than 'knowledge of orchestral repertoire' in France and in Italy.

Sight-reading skills appear logically important in countries that require the related test on a regular basis.

It is worth noting that there are no statistical relations between the contents of the selection rounds, the length and the number of works required for each kind of test, and the main criteria used by orchestras for the final decision.

### 11.3.2F SIZE AND COMPOSITION OF THE SELECTION PANEL

How many people are on the selection panel? \_\_\_\_\_

Who are they? \_\_\_\_\_

- artistic manager       administrative manager       representative group of orchestral musicians  
 section heads       others      please specify : \_\_\_\_\_

#### SIZE OF THE SELECTION PANEL

	Frequency	Percent	Valid percent
< 10	24	29%	49%
from 10 to 20	9	11%	18%
>= 20	16	12%	20%
undefined (or 'variable')	35	42%	Missing
<b>Total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

The important rate of 'non-defined' or 'variable' answer may mean that the size of the panel varies widely according to the section concerned, the position to be hired, and other factors. Half of the orchestras mention a panel of less than 10 persons.

		< 10	from 10 to 20	>20	among a total of
Germany	nb	1	1	13	15
	%	7%	7%	86%	
France	nb	6	3	0	9
	%	67%	33%	0%	
Finland	nb	4	1	1	6
	%	67%	17%	17%	
UK	nb	4	0	0	4
	%	100%	0%	0%	
Italy	nb	6	0	0	6
	%	100%	0%	0%	
Denmark	nb	0	2	1	3
Sweden	nb	2	2	0	4
	%	50%	50%	0%	

Belgium	nb	0	0	1	1
Spain	nb	1	0	0	1
<b>Total</b>	<b>nb</b>	<b>24</b>	<b>9</b>	<b>16</b>	<b>49</b>
	<b>%</b>	<b>49%</b>	<b>18%</b>	<b>33%</b>	<b>100%</b>

By quite often inviting the whole orchestra to the audition, German orchestras are in a very specific position indeed. Everywhere else, the average size of the orchestra's panel appears much smaller: Less than 10 people sit on both the British and Italian panels, as in France, Finland and Sweden. Denmark's position is closer to that of Germany.

#### COMPOSITION OF THE SELECTION PANEL

*Overall and national trends (many items possible)*

		Artistic manager and/ or conductor	administrative manager	section heads	representative group of musicians	whole orchestra	External musicians	official external representatives (government, unions..)	among a total of
Germany	nb	26	12	13	27	8	0	0	33
	%	79%	36%	39%	82%	24%	0%	0%	
		~	~	-	~	++	-	~	
France	nb	10	2	9	9	0	7	5	10
	%	100%	20%	90%	90%	0%	70%	50%	
		++	-	+	~	~	++	++	
Finland	nb	9	9	8	9	0	1	4	9
	%	100%	100%	89%	100%	0	11%	44%	
		++	++	+	+	~	~	++	
UK	nb	1	2	8	6	0	0	0	8
	%	13%	25%	100%	75%	0%	0%	0%	
		--	~	++	~	~	-	~	
Italy	nb	5	1	4	2	0	3	0	6
	%	83%	17%	67%	33%	0%	50%	0%	
		~		~	--	~	+	~	
Denmark	nb	6	1	3	5	0	1	0	6
	%	100%	17%	50%	83%	0%	17%	0%	
		+		-	~	~	~	~	
Sweden	nb	2	0	1	5	0	0	0	5
	%	40%	0%	20%	100%	0%	0%	0%	
		-		--	+	~	-	~	
Belgium	nb	1	1	1	1	0	1	0	1
Netherlands	nb	1	1	0	1	0	0	0	1
Spain	nb	1	1	1	0	0	0	0	1
<b>Total</b>	<b>nb</b>	<b>62</b>	<b>30</b>	<b>48</b>	<b>65</b>	<b>8</b>	<b>13</b>	<b>9</b>	<b>80</b>
	<b>%</b>	<b>78%</b>	<b>38%</b>	<b>60%</b>	<b>81%</b>	<b>10%</b>	<b>16%</b>	<b>11%</b>	

The most common panel is composed of at least a representative group of musicians together with the artistic manager.

Whereas the participation of the **artistic manager and/or conductor** appears to be very spread in almost all the countries, it is far less frequent in Sweden and almost absent in the UK.

Generally speaking, the **administrative manager** hardly attends the audition, except the Finnish ones, who always do so. German orchestras stand in an in-between position.

As stated before, the presence of a **representative group of musicians** is common everywhere, except in Italy, where they apparently prefer the single head of section.

It may be interesting to note that the presence of **official external representatives** is frequent in France and Finland, but does not exist at all elsewhere.

And, whereas **external musicians'** participation is very frequent in France and, to a lesser extent, in Italy, it happens almost never elsewhere.

Does the selection panel  make the decision?  advise on the decision?

*National trends (among orchestras having specified the answer)*

		make the decision	Advise on the decision	among a total of
Germany	nb	14	17	31
	%	45%	55%	
	-	+		
France	nb	10	0	10
	%	100%	0%	
	++	--		
Finland	nb	3	6	9
	%	33%	67%	
	-	+		
UK	nb	5	2	7
	%	71%	29%	
	~	~		
Italy	nb	6	0	6
	%	100%	0%	
	++	--		
Denmark	nb	4	2	6
	%	67%	33%	
	~	~		
Sweden	nb	2	3	5
	%	40%	60%	
	-	+		
Belgium	nb	1	0	1
Netherlands	nb		1	1
Spain	nb	1	0	1
<b>Total</b>	<b>nb</b>	<b>46</b>	<b>31</b>	<b>77</b>
	<b>%</b>	<b>60%</b>	<b>40%</b>	<b>100%</b>

By mainly only advising on the decision, the Finnish, Swedish and German panels are apparently less powerful than for instance French and Italian ones, which all make the decision.

This assumption is not truly confirmed by the analysis of the following question, which appears somewhat illogical: for instance, the frequency of artistic manager making the decision in Germany, UK and Sweden is higher than the frequency of artistic manager attending the audition in these countries, which sounds quite strange.

As sometimes specified in the answers to the questionnaires, we can guess that if, formally, the panel only advises on the decision, it hardly ever happens that the person formally in charge of making the decision does not follow the consensus decision.

Who makes the final decision? *(please give more than one answer if needed)*

artistic manager       administrative manager       selection of orchestra musicians  
 section heads       collective decision-making process  
 other      please specify : \_\_\_\_\_  
 Total number of people : \_\_\_\_\_

*National trends (many answers possible)*

		artistic manager and/ or conductor	administrative manager	collective decision	section heads	among a total of
Germany	nb	25	8	9	2	34
	%	74%	24%	27%	6%	
	+	~	~	~		

France	nb	4	0	6	0	9
	%	44%	0%	67%	0%	
	~	-	+	~		
Finland	nb	0	5	3	0	8
	%	0%	63%	38%	0%	
	--	++	~	~		
UK	nb	3	1	3	3	9
	%	33%	11%	33%	33%	
	-	~	~	++		
Italy	nb	3	0	2	2	5
	%	60%	0%	40%	40%	
	~	-	~	++		
Denmark	nb	1	1	3	0	5
	%	20%	20%	60%	0%	
	-	~	+	~		
Sweden	nb	3	1	2	0	5
	%	60%	20%	40%	0%	
	~	~	~	~		
Belgium	nb	1	1	0	0	1
Netherlands	nb	1	0	0	0	1
Spain	nb	1	1	0	1	1
<b>Total</b>	<b>nb</b>	<b>42</b>	<b>18</b>	<b>28</b>	<b>8</b>	<b>78</b>
	<b>%</b>	<b>54%</b>	<b>23%</b>	<b>36%</b>	<b>10%</b>	<b>100%</b>

### II.3.2G THE TRIAL PERIOD

Do you offer a trial period with the orchestra?		
	Count	Percent
yes	76	91%
no	6	7%
sometimes	2	2%
<b>total</b>	<b>84</b>	<b>100%</b>

<i>Length of the trial period</i>			
	Frequency	Percent	Valid percent
from 1 concert to 3 months	11	13%	15%
from 3 months to 6 months	3	4%	4%
from 6 months to 12 months	29	35%	40%
one year	29	35%	40%
variable or non-defined	12	14%	17%
<b>Total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

#### *National trends (among orchestras having specified the trial length)*

		from one concert to 3 months	from 3 to 6 months	from 6 to 12 months	one year	among a total of
Germany	nb	1	0	8	21	30
	%	3%	0%	27%	70%	
France	nb	0	0	7	3	10
	%	0%	0%	70%	30%	
Finland	nb	3	3	1	2	9
	%	33%	33%	11%	22%	
UK	nb	6	0	0	0	6

	%	100%	0%	0%	0%	
Italy	nb	0	0	4	0	4
	%	0%	0%	100%	0%	
Denmark	nb	0	0	6	0	6
	%	0%	0%	100%	0%	
Sweden	nb	1	0	2	2	5
	%	20%	0%	40%	40%	
Belgium	nb	0	0	1	0	1
Netherlands	nb	0	0	0	1	1
<b>Total</b>	<b>nb</b>	<b>11</b>	<b>3</b>	<b>29</b>	<b>29</b>	<b>76</b>
	%	15%	4%	38%	38%	100%

British and to a lesser extent Finnish orchestras require far shorter trial periods. The longest ones happen in German orchestras. As already noted in chapter II.3.2.d, the 'trial period' plays a very different role in the UK, where it is considered as the second and final round of the selection procedure. Many first-selected applicants may be invited for these trial periods, which may be renewed as long as needed until the final decision of the orchestra.

### II.3.2H LEVEL OF PREPARATION OF APPLICANTS

Do you find that applicants are generally well prepared for their auditions?

yes     no

If no, please expand on what you feel should be improved :

behaviour, general attitude

how they play, i.e. :     technical skills     stylistic adequacy     artistic expression

orchestral excerpts     solo excerpts     sight reading

mastering of 20th century repertoire

	Count	Percent	Valid percent
yes	55	66%	70%
no	19	23%	24%
yes and no	5	6%	6%
missing	5	6%	Missing
<b>total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

*National trends (among orchestras having specified the answer)*

		Yes	yes and no	no	total
Germany	nb	21	3	8	32
	%	66%	9%	25%	
France	nb	3	2	4	9
	%	33%	22%	44%	
Finland	nb	9	0	0	9
	%	100%			
UK	nb	6	0	3	9
	%	67%		33%	
Italy	nb	4	0	2	6
	%	67%		33%	
Denmark	nb	5	0	1	6
	%	83%		17%	
Sweden	nb	5	0		5
	%	100%			

Belgium	nb	0	0	1	1
Netherlands	nb	1	0	0	1
Spain	nb	1	0	0	1
<b>Total</b>	<b>nb</b>	<b>55</b>	<b>5</b>	<b>19</b>	<b>79</b>
	<b>%</b>	<b>70%</b>	<b>6%</b>	<b>24%</b>	<b>100%</b>

Almost all orchestras within Northern Nordic countries are satisfied with applicants, whereas the majority of French orchestras are dissatisfied. German and British orchestras are somewhere in-between.

#### AREAS LIKELY TO BE IMPROVED ACCORDING TO THE 24 DISSATISFIED ORCHESTRAS:

	Number of citations (*)	Percentage of orchestras having quoted the item
orchestral excerpts	20	87%
how they play :	19, of which:	83%, of which :
<i>technical skills</i>	13	68%
<i>stylistic adequacy</i>	12	63%
<i>artistic expression</i>	15	79%
solo excerpts	8	35%
sight-reading	4	17%
mastering of 20th century repertoire	2	9%
<b>total</b>	<b>93</b>	

(\*): many answers possible

#### II.3.2I TRAINING SCHEMES LINKING SCHOOLS AND ORCHESTRAS

Have you established some formal links with music institutions to improve orchestral training?

- yes, please describe :  
 no

	Frequency	Percent	Valid percent
yes	21	25%	26%
no	60	71%	74%
missing	3	4%	Missing
<b>total</b>	<b>84</b>	<b>100</b>	<b>100</b>

National trends (among orchestras having specified the answer)

		yes	no	among a total of
Germany	nb	7	27	34
	%	21%	79%	
France	nb	2	8	10
	%	20%	80%	
Finland	nb	2	7	9
	%	22%	78%	
UK	nb	5	4	9
	%	56%	44%	
Italy	nb	1	5	6
	%	17%	83%	
Denmark	nb	3	3	6
	%	50%	50%	
Sweden	nb	0	4	4
	%	0%	100%	

Belgium	nb	1		1
Netherlands	nb		1	1
Spain	nb		1	1
<b>Total</b>	<b>nb</b>	<b>21</b>	<b>60</b>	<b>81</b>
	<b>%</b>	<b>26%</b>	<b>74%</b>	<b>100%</b>

In most countries, about 20% of the orchestras have already established formal links with training institutions, but this rate reaches 50% and more in Denmark and the UK.

These links don't exist at all in Sweden.

It is worth noting that there is no causal relation between the implementation of such schemes and the level of satisfaction of orchestras regarding the applicants' standard.

How many vacancies have occurred in your orchestra in the past 10 years, or what is the turnover in:		
	full-time	part-time
Oboe :	<input type="checkbox"/>	<input type="checkbox"/>
French horn :	<input type="checkbox"/>	<input type="checkbox"/>
Violin :	<input type="checkbox"/>	<input type="checkbox"/>

number of orchestras having had X vacancies in the following positions :							
	0	1 or 2	3 or 4	from 5 to 9	more than 10	among a total of answers of:	missing
violin full-time	2	2	5	18	21	48	34
	4%	4%	10%	38%	44%		
horn full-time	4	25	7	12		48	36
	8%	52%	15%	25%			
oboe full-time	7	31	10	1		49	34
	14%	63%	20%	2%			

A huge majority of orchestras have not specified the number of part-time positions available during the past ten years.

? What is the number of free-lance musicians hired for the last five concerts? (as a proportion of the size of your orchestra (%))			
	Frequency	Percent	Valid percent
Less than 10%	32	38%	44%
From 11 to 20%	29	35%	40%
more than 20%	11	13%	15%
missing	12	14%	Missing
<b>Total</b>	<b>84</b>	<b>100%</b>	<b>100%</b>

*National trends (among orchestras having specified the answer)*

		less than 10%	from 11 to 20%	more than 20%	Total
Germany	Nb	16	7	5	28
	%	57%	25%	18%	
France	Nb	5	5	0	10
	%	50%	50%	0%	
Finland	Nb	2	5	2	9
	%	22%	56%	22%	
UK	Nb	1	6	1	8
	%	13%	75%	13%	
Italy	Nb	1	2	2	5
	%	20%	40%	40%	
Demark	Nb	3	1	1	5
	%	60%	20%	20%	
Sweden	Nb	3	2	0	5
	%	60%	40%	0%	
Belgium	Nb		1		1



Spain	Nb	1			1
<b>Total</b>	<b>Nb</b>	<b>32</b>	<b>29</b>	<b>11</b>	<b>72</b>
	<b>%</b>	<b>44%</b>	<b>40%</b>	<b>15%</b>	<b>100%</b>

Finland, UK, and Italy engage a higher proportion of free-lance musicians. About half of German, French, Danish and Swedish orchestras engage them in a proportion lower than 10% of the average size of the orchestra.

### II.3.2J LIST OF PARTICIPATING ORCHESTRAS

#### GERMANY

- Nationaltheater-Orchester Mannheim
- Osnabrücker Symphonieorchester
- Badische Staatskapelle Karlsruhe
- Dresdner Philharmonie
- Orchester des Opernhauses Halle
- Staatsorchester Rheinische Philharmonie
- Orchester des Meiwinger Theaters
- Symphonieorchester Münster
- Münchner Philharmoniker
- Sinfonisches Orchester Aachen
- Philharmonisches Staatsorchester Halle
- Niedersächsisches Staatsorchester Hannover
- Staatstheater am Gärtnerplatz/München
- Düsseldorfer Symphoniker
- Frankfurter Museumsorchester
- Bayerisches Staatsorchester, München
- Orchester des Mitteldeutschen Landestheaters
- Philharmonisches Orchester der Stadt Freiburg
- Neue Lausitzer Philharmonie Gubitz
- Südwestdeutsche Philharmonie Konstanz
- Philharmonisches Orchester Erfurt
- Theater Augsburg
- Jenaer Philharmonie
- Nürnberger Philharmoniker
- Pfalztheater Orchester Kaiserslautern
- Philharmonisches Orchester Regensburg
- Mecklenburgische Staatskapelle
- Philharmonisches Orchester Dortmund
- Erzgebirgisches Sinfonisches Orchester
- Philharmonisches Staatsorchester Hamburg
- Gewandhaus Orchestra
- Orchester der Beethovenhalle Bonn
- Südwestfälische Philharmonie
- Bergische Symphoniker-Orchester

#### FRANCE

- Orchestre National des Pays de la Loire
- Orchestre Philharmonique de Radio France
- Orchestre des Pays de Savoie
- Orchestre de l'Opéra national de Lyon
- Orchestre d'Auvergne
- Orchestre philharmonique de Nice
- Orchestre national de Montpellier

- Orchestre de Bretagne
- Orchestre de Picardie
- Orchestre national Bordeaux-Aquitaine

#### FINLAND

- Turku Philharmonic Orchestra
- Vaasa City Orchestra
- Jyväskylä Sinfonia
- Joensuu Kaupunginorkesteri
- Lahti Symphony Orchestra
- Lappeenranta City Orchestra
- Kuopio Symphony Orchestra
- Oulu Symphony Orchestra
- Ostrobothnian Chamber Orchestra

#### UNITED KINGDOM

- Bournemouth Symphony Orchestra
- Royal Liverpool Philharmonic Orchestra
- Ulster Orchestra
- Halle Orchestra
- BBC Philharmonic
- BBC National Orchestra of Wales
- BBC Scottish Symphony Orchestra
- Royal Scottish National Orchestra
- Northern Sinfonia

#### ITALY

- Istituzione concertistica orchestrale
- Toscanini Symphony orchestra
- Orchestra Della Toscana
- Orchestra sinfonica di Sanremo
- I Pomeriggi Musicali
- Orchestra Haydn di Bolzano e Trento
- Ente Autonomo Orchestra Sinfonica Siciliana

#### DENMARK

- Aalborg Symfoniorkester
- Sjælland Symfoni/ Copenhagen Philharmonic
- Aarhus symphony orchestra
- South Jutland Symphony Orchestra
- Odense Symfoniorkester
- Danish Radio Sinfonietta

#### SWEDEN

- Norrköpings Symfoniorkester
- Gäule Symphony Orchestra
- Göteborgs Operan Orkester
- Varmland Sinfonietta
- Malmö Symphony Orchestra

#### BELGIUM

- Vlaams Radio Orkest

NETHERLANDS

- RFO/RSO/RKO/MO

SPAIN

- Orquesta Sinfonica de Galicia

**II.3.3. MAIN OUTCOMES OF THE RESEARCH UNDERTAKEN ABOUT RECRUITMENT PROCEDURES WITHIN EUROPEAN SYMPHONY ORCHESTRAS - (FORMER) STUDENTS' POINT OF VIEW**

DOMINIQUE LAFOURCADE, JOINT WORKING GROUP CO-ORDINATOR

**II.3.3A WAY OF CONTACTING FORMER OR CURRENT STUDENTS**

The member schools of the Association of European Conservatoires have been asked to find students willing to take part in the questionnaire about orchestral auditions.

The profile that was looked for, was as follows:

Number of former students to be contacted (per school):	Five
Area of specialisation:	oboe (1 or 2)
	french horn (1 or 2)
	violin (2 or 3)
Special requirement	having recently taken an orchestral audition
Level of studies:	no special requirement (all leavers: graduated and non-graduated, gifted and non-gifted, employed or job-seekers.....)
Period of time since leaving :	1 or 2 years maximum

**II.3.3B PARTICIPATING FORMER OR CURRENT STUDENTS**

A total of 46 former or current students have answered the questionnaire, amongst whom 41% play violin, 33% french horn and 26% oboe.

**HOME COUNTRY**

The distribution of the countries they are from is as follows:

	Frequency	Percent
Germany	13	28%
UK	9	20%
Finland	6	13%
Austria	3	7%
Denmark	3	7%
France	3	7%
Italy	3	7%
Netherlands	2	4%
Sweden	2	4%
Belgium	1	2%
Portugal	1	2%
<b>Total</b>	<b>46</b>	<b>100%</b>

During the analysis of the questionnaire, it became little by little obvious that there were important differences according to geographical areas. Since the number of participants in each country was very small, they were brought together in two large groups of countries related to two main geographical areas:

1/ northern area: United Kingdom, Netherlands, Denmark, Finland, and Sweden;

2/ central areas: Belgium, France, Germany, Austria, Italy, Portugal.

This regrouping has enabled interesting differences to be identified in the two main areas, which will be stated in this document when relevant.

#### **AGE AND LENGTH OF TIME SPENT SINCE GRADUATION**

- Of the former/current students who responded 33% were aged 20-24 and 46% were aged 25-29 at the time they answered the questionnaire.
- 36% of them were still students or left school less than one year before answering the questionnaire;
- 48% left two or three years before and 17% more than three years before answering the questionnaire.

#### **EXPERIENCE WITHIN YOUTH ORCHESTRAS**

76% have had experience as member of a youth orchestra of national or international status.

#### **NUMBER OF AUDITIONS ALREADY TAKEN**

46% have already taken from 1 to 3 auditions, 26% from 4 to 6 auditions and 28% more than 6.

#### NUMBER OF AUDITIONS ACCORDING TO INSTRUMENT

It is worth noting that the total number of auditions already taken varies widely according to instrument:

<i>Number of auditions already taken:</i>				
	1 to 3	4 to 6	7 and more	total
violin	11	5	3	19
	58%	26%	16%	
horn	5	4	6	15
	33%	27%	40%	
oboe	5	3	4	12
	42%	25%	33%	

Horn players appear far more experienced in orchestral auditions.

Apart from their high interest in the orchestral area, the main reason for the number of auditions relates to their age: 36% of them, but only 13% of oboe and violin players, were more than 30 years old at the time they received the questionnaire. It also means that they have started taking auditions at an earlier stage: 40% of horn players and only 4% of oboe and violin players took their first audition more than four years before graduation.

<i>Number of auditions according to the geographical area</i>				
	1 to 3	4 to 6	7 and more	total
Northern area	11	8	3	22
	50%	36%	14%	100%
Central area	10	4	10	24
	42%	17%	42%	100%

The difference according to geographical zone is amazing: almost half of the former/current students from the central area have already taken at least 7 auditions, whereas only 14% of northern students have done so. We'll see later that this huge difference may be a result of higher competitiveness within the central area: 48% of the northern students and 20% of the 'central' students won the last audition they took!. This difference of success may mean a higher selective and competitive process within the central area. Some further analysis (see II.3.4.c) tends to confirm this assumption. But since data about the average number of applicants per audition among European countries are lacking, this assumption cannot be scientifically confirmed.

### II.3.3C THE AUDITION PROCESS

<i>How did you find out about the vacancy?</i>		
Items quoted : the related item (*)	Number of quotations (*)	Percentage of students having quoted
newspapers, magazines	33	73%
connections	8	18%
school teachers or staff members	7	16%
notice boards	6	13%
other	1	2%

(\*) : many answers possible

Newspapers or magazines indeed represent the most efficient way of being informed about vacancies. It confirms the results drawn from the questionnaire aimed at orchestras, which shows that 'newspapers or magazines' represents the means the most used by orchestras for advertising their vacancies.

<i>How did you apply?</i>		
	Frequency	Percent
mailed package	40	87%
in person	4	9%
Phone	1	2%
e-mail	1	2%
<b>Total</b>	<b>46</b>	<b>100%</b>

<i>What documents were required?</i>		
	Number of quotations (*)	Percentage of students having quoted the item (*)
c.v.	42	93%
diploma/ mark obtained during music training	7	16%
letter of recommendation letters	3	7%

(\*): many answers possible

As already noticed in the analysis of the questionnaire aimed at orchestras, training criteria together with letters of recommendation are more often required by German orchestras, which also frequently invite students to apply:

<i>Were you invited to apply ?</i>		
	yes	no
Northern area	43%	57%
central area	84%	16%
<b>Total</b>	<b>65%</b>	<b>35%</b>

<i>Did you have to pay an account of guarantee for your coming?</i>		
	yes	no
Northern area	29%	71%
central area	0%	100%
<b>Total</b>	<b>13%</b>	<b>87%</b>

To make sure applicants who registered for the audition will actually attend, about one third of Northern orchestras ask for an account of guarantee, which is reimbursed afterwards, providing the applicant did take the audition.

<i>How many selection rounds were there in the audition procedures?</i>			
	1 or 2	3 and more	Total
all instruments	40%	60%	100%
according to instrument:			

Violin	26%	74%	100%
Horn	40%	60%	100%
Oboe	64%	36%	100%
according to geographical zone:			
Nordic area	51%	49%	100%
Central area	29%	71%	100%

As already noticed in the analysis of the questionnaire aimed at European orchestras, the number of selection steps is higher in the central area than in the Nordic area, and among violinists in comparison with horn and oboe players. The extra-steps for violinists partly consist of working with a conductor: 21% of violinists and 4% of horn or oboe players stated they were asked to work with a conductor during the last audition taken. Violinists might also be asked to play one more concerto, and for this reason or another, they more often bring their own accompanist:

<i>Did you bring your own accompanist?</i>			
	no	yes	Total
Violin	68%	32%	100%
Horn; oboe	93%	7%	100%
	38	8	46
Total	83%	17%	100%

<i>If no, were you allowed rehearsals with the pianist?</i>			
	no	Yes	Total
Northern area	2 13%	14 87%	16 100%
Central area	11 52%	10 48%	21 100%
Total	13 35%	24 65%	37 100%

The Northern area seems to pay more regards to applicants. Once again, this may be due to a smaller number of applicants, which leads to the frequent use of 'account of guarantee' and fewer selection steps, as stated above. The following charts tend to confirm this assumption in giving evidence that, within the Northern area, more information is given to the applicants prior to the audition; and during the audition itself, the atmosphere seems more comfortable and the panel more positive to the candidates.

<i>Were you told what the procedures would be, from the start?</i>				
	yes, very clearly	yes, in outline	No	total
Northern area	55%	36%	9%	100%
Central area	22%	48%	30%	100%
<b>Total</b>	<b>38%</b>	<b>42%</b>	<b>20%</b>	<b>100%</b>

<i>How did you feel about the environment?</i>			
	rather cold	rather comfortable	total
Northern area	33%	67%	100%
Central area	56%	44%	100%
<b>Total</b>	<b>46%</b>	<b>54%</b>	<b>100%</b>

<i>How did you feel about the attitude of the persons in charge of the audition?</i>				
	positive	negative	neutral	total
Northern area	95%	0%	5%	
Central area	79%	4%	17%	
<b>Total</b>	<b>87%</b>	<b>2%</b>	<b>11%</b>	<b>100</b>

<i>Were you auditioned behind a screen?</i>			
	no	yes	total
Northern area	57%	43%	
central area	36%	64%	
Total	46%	54%	100%

The use of a screen is more widespread within the central area, and may represent another reason why the environment seems less positive to applicants.

Despite the more frequent use of a screen in the central area, 83% of the applicants from this geographical zone have the feeling they were treated fairly, a feeling shared by all the Northern applicants.

#### LIST OF ORCHESTRAL EXCERPTS REQUIRED WITHIN THE DIFFERENT AUDITIONS

##### VIOLIN

Austria	R. Strauss <i>Don Juan</i>
Austria	Mahler, Mozart, Brahms <i>Symphonies</i>
Belgium	Mendelssohn <i>Le Songe d'une Nuit d'Été</i> ; Berlioz <i>Carnaval Romain</i> ; Mozart <i>Symphonie n° 39</i> final
Belgium	Mendelssohn
Finland	Sibélius <i>Concerto pour violon 'Romantic'</i> , 1er mvt
Finland	Mozart <i>Symphonie n° 39</i> , 4ème mvt; Chostakovitch <i>Symphonie n° 9</i>
Finland	Tchaïkovsky <i>Serenade</i> ; Prokofiev <i>Symphonie n° 1 'Classique'</i>
Germany	Mozart <i>La Flûte Enchantée</i> ; Weber <i>Oberon</i> ; Strauss <i>Don Juan</i> ; Verdi <i>Aïda</i> acte 4 <i>Andantino</i> ; Beethoven <i>Fidelio</i> acte final; Brahms <i>3ème Symphonie</i> 1er mvt; Mozart <i>Symphonie Mib majeur</i> 4ème mvt
Germany	Mozart <i>Don Juan</i> ; Wagner <i>Siegfried</i>
Germany	Bruckner <i>Symphonie n° 9</i> Adagio (2vl), Mozart <i>Le Mariage de Figaro</i> n°5 (2vl)
Germany	Mozart <i>Es -Dur</i> ; Strauss <i>Don Juan</i> ; Weber; Bruckner <i>symphonie</i>
Italia	Rossini <i>La Gazza Ladra</i> ; F; Mendelssohn-Bartholdy
Italia	Mendelssohn <i>Symphonie n°4 'L'Italienne'</i> ; Prokofiev <i>Symphonie n° 1 'Classique'</i> ; Mozart <i>Symphonie (n°38,39,40)</i> mvts
Netherlands	Schumann: <i>2ème symphonie</i> ; Strauss <i>Till Eulenspiegel</i> ; Rossini <i>Gazza Ladra 'allegro'</i> ; R. Strauss <i>Don Juan</i> ; Mozart <i>KV 543 (n°39) Finale</i> ; Mozart <i>Symphonie n°33</i> ; Mendelssohn <i>3e Symphonie</i> ; Mahler <i>Symphonie 6</i> ; Elgar <i>Enigma Variatio</i> ; Debussy
Sweden	Mozart <i>Symphonie n°39</i> ; Brahms <i>Symphonie n°4</i> ; Nielsen <i>Little Suite</i>
UK	Strauss <i>Don Juan, Bartered Bride, Rachmaninov Symphonie n°2</i> (standard 2nd violin repertoire)

##### HORN

Austria	Tchaïkovsky; Brahms; Wagner <i>L'Or du Rhin, Le Crépuscule des Dieux, Siegfried</i> ; Strauss <i>Till Eulenspiegel</i>
Austria	Wagner <i>Le Crépuscule des Dieux</i> ; Tchaïkovsky
Austria	Strauss <i>Till Eulenspiegel</i> ; <i>Siegfried Ruf</i>
Denmark	Nielsen <i>Symphonie n°4 l'inextinguible</i> ; Mahler <i>Symphonie n°1</i> ; Borodin <i>Le Prince Igor 'Danses Polovtsiennes'</i> ; Haydn <i>Symphonie n°3</i> ; Schostakovitch <i>Symphonie n°5</i> ; Tchaïkovsky <i>Symphonie n°4</i>
Finland	Strauss <i>Le Chevalier à la Rose, Till Eulenspiegel</i> ; Mahler <i>Symphonie n°5</i> ; Mendelssohn <i>Le Songe d'une Nuit d'Été</i>
France	Weber <i>Freischütz</i> ; Beethoven <i>9è symphonie</i> ; Tomasi <i>Fanfare Lithurgique</i> ; Mahler <i>5ème</i> ; Wagner <i>L'Or du Rhin</i> ; Ravel <i>Daphnis et Chloé</i> , Strauss <i>Don Quichotte</i>
Germany	H. Neuling <i>Bagatelle</i>
Germany	<i>Fidelio</i> (2nd horn); <i>Aufang Rheingold</i> ; Beethoven <i>9 Sinfoni</i> (4th Horn)
Germany	<i>Helden Leben</i> ; Rienzi; Wagner <i>L'Or du Rhin</i> ; Schostakovitch; Beethoven <i>Fidelio</i>
Germany	Strauss <i>Till Eulenspiegel</i> , Wagner <i>Les Maitres Chanteurs 'Prügelzene'</i> ; 5 Tchaïkovsky
Germany	W.A. Mozart <i>Così Fan Tutte</i> ; Beethoven: <i>Symphonie n°3,7</i> ; Wagner <i>Rheingold</i>
Germany	Beethoven <i>Fidelio</i>
Germany	Herrmann Neuling <i>Bagatelle</i> für tiefes Horn
Germany	Beethoven <i>Fidelio-'Ouverture'</i> + <i>'air de Léonora'</i> (2nd horn); <i>Parsifal</i> und <i>Somnecrötgang 'Götterdämmerung'</i>

Netherlands Wagner, Beethoven, Bach  
 Sweden Mozart *Concerto n°3 Eb*  
 UK Shostakovich *5ème*; Mahler *1ère*; Strauss *Till Eulenspiegel*  
 UK Mahler *3ème ouverture*; Strauss *Till Eulenspiegel*; Strauss; Brahms *3ème*

**O B O E**

Austria Rossini *Guillaume Tell*: Englishhornstelle  
 Denmark R Wagner *Tristan et Isolde* english horn-solo  
 Denmark Bach *Johannes-Passion 'n°11'* 2-oboe part; Mozart *Sérénade n°12* for 8 winds, menuetto, 2-oboe part; Brahms *Variations sur un thème de Haydn*, 2oboe part; Dvorak *Concerto pr Violoncelle*, beginning of 2nd mvt, 2 oboe part  
 Finland Brahms *Symphonie n°1*; Stravinsky *Pulcinella*  
 France Varèse  
 France Rossini *ouvertures*; Mozart *Symphonie*; Varèse *Octandre*  
 Germany Brahms *Concerto pour violon*; Smetana *La Fiancée vendue*  
 Portugal Wagner *les Maîtres chanteurs de Nuremberg*; Bartok *Concerto pour orchestre*; Brahms *Concerto pour violon*  
 UK Puccini *Madame Butterfly*  
 UK Rossini *Guillaume Tell 'Ouverture' –Solo*  
 UK Mendelssohn *Symphonie n° 4 Italienne*; Mozart *n°40+41*; Rodrigo *Concerto d'Aranjuez*; Bach *Suite*

**II.3.3D SUPPORT FROM THE SCHOOL; KIND OF PREPARATION UNDERTAKEN;  
 EFFICIENCY OF PREPARATION**

**SCHOOL GENERAL SUPPORT AND PREPARATION**

71% of former/ current students have the feeling they have generally got the support of their current or former teacher or institution for audition preparations. This feeling of support is more spread among horn players (87%) than for other instruments (62%), but is equal between the two main geographical areas.

Within about the same proportion (namely 67% and 75% within the Northern and the central zone), former/ current students feel they have been trained rather efficiently for orchestral auditions.

**KIND OF PREPARATION UNDERTAKEN**

*How did you prepare for the audition? (please give more than one answer if needed)*

- in the framework of the school regular instrumental or orchestral courses
- in the framework of specific instrumental or orchestral courses :
  - within the school       outside the school
- self- training
- discussion with experienced persons
- specific mental preparation :
  - within the school       outside the school       self-training
- other      please specify :

	regular courses	specific courses	self-training	Mental preparation	discussion
all instruments	44%	17%	70%	17%	50%
according to instrument					
violin	47%	26%	74%	21%	47%
horn; oboe	40%	11%	67%	15%	52%
according to geographical zone					
Northern area	36%	18%	91%	23%	64%
Central area	50%	17%	50%	13%	38%

*Northern area: United Kingdom, Netherlands, Denmark, Finland, Sweden*

*Central area: Belgium, France, Germany, Austria, Italy, Portugal*



64% of the participating students left school more than 2 years before answering the questionnaire: it is strange that, with "self-training" being given as the most important way of preparing for an audition, "regular courses" should score so high.

Among instruments, the ways of preparation vary only a little, except for 'specific courses', which are twice as frequent among violinists than among horn or oboe players.

The differences are much higher among the two main geographical zones: the range of preparations is much wider among Northern former/ current students, and focuses more intensively on 'external' preparations, like self-training or discussion.

It is to be noted the huge difference regarding the frequency of the 'self-training' preparation among the two zones.

Two assumptions can be drawn from these figures:

1. courses provided within schools from the central zone seem more relevant to the students, who don't feel the need to look for other preparation means;

2. Northern students are more autonomous/curious in the sense they are not waiting to be 'fed' exclusively by the school.

Given the fact the feeling of support and of efficiency of the training received are equally spread among the two zones (see above), assumption '1' seems less relevant at first sight. Assumption '2' needs nevertheless to be checked by further and deeper investigation.

It is worth noting that there is no significant difference among the two zones regarding the age of the participating students, or the time spent since they left school

### EFFICIENCY OF PREPARATION FOR EACH KIND OF TEST

<i>Percentage of former/ current students finding they were well prepared for the following tests :</i>			
	orchestral excerpts	solo test	sight-reading
all instruments	76%	91%	68%
according to instrument:			
Violin	82%	90%	66%
Horn	86%	100%	82%
Oboe	55%	80%	50%
according to geographical zone:			
Northern area	85%	95%	67%
central area	68%	87%	69%

*Note: the percentages stated above have been calculated among defined answers only ('yes' or 'no')*

The rates concerning sight-reading test have to be read very carefully, because they relate to a small number of persons (only a few had to take this test and, thus, answered the question). It is therefore not possible to draw any conclusion concerning this area.

Almost all auditioned are satisfied with the solo test, but the level of satisfaction is less high for the orchestral excerpts' test, especially within the central area.

Oboe players appear far less satisfied with their preparation unlike horn players, who almost all feel they were well prepared.

### II.3.3E SKILLS NEEDED DURING AUDITIONS

#### SKILLS IMPROVED THROUGH PAST AUDITIONS

<i>If you had more than one audition, which skills did you improve between the first and last?</i>						
	orch repertoire knowledge	performance skills	psychological skills	musician-ship	sight-reading skills	social skills
Northern zone	93%	87%	80%	73%	33%	40%
Central zone	91%	70%	61%	48%	39%	26%
<b>Total</b>	<b>92%</b>	<b>76%</b>	<b>68%</b>	<b>58%</b>	<b>37%</b>	<b>32%</b>

The auditions' experience seems mostly useful for the preparation of the orchestral test.

It is to be noted that Northern students sound more positive regarding the experience gained through auditions, although the number of auditions they have already taken is fewer (see II.3.4.b).

Since sight-reading and social skills are assessed less during auditions, it is unsurprising that they have improved little through past auditions.

The kinds of skills improved are about the same among violin, horn and oboe.

<i>Percentage of former/ current students thinking they still have to improve the following skills, given the last audition outcomes:</i>						
	psychological skills	Orch. repertoire knowledge	performance skills	sight-reading skills	social skills	musician-ship
all instruments	63%	58%	45%	36%	22%	13%
According to instrument:						
Violin	69%	73%	50%	40%	25%	13%
Horn	40%	50%	36%	36%	8%	15%
Oboe	83%	45%	50%	25%	38%	9%
According to geographical zone:						
Northern area	52%	60%	48%	40%	20%	10%
Central area	73%	55%	43%	30%	25%	16%
According to success:						
audition successful	58%	58%	25%	25%	8%	17%
audition unsuccessful	71%	57%	57%	21%	25%	11%

Psychological skills represent a key area for most of the applicants, especially within the central area. Oboe players put it at the very first place, far beyond the other skills.

One of the reasons may be related to the highly competitive nature of auditions for oboe players: among the 46 auditioned who answered the questionnaire, 21% of violinists, 40% of horn players and 58% of oboe players were not selected for the second round of the audition. This result has to be linked with the one drawn from the questionnaire aimed at orchestras, which stated that oboe full-time positions happened less often than other instrument positions.

#### II.3.4. ORCHESTRA FORUM AT THE AEC CONFERENCE 2000

NANETTE RIS, JOINT WORKING GROUP CO-ORDINATOR

In a meeting which took place on November 20 and which was chaired by Philippe Dinkel, director of the Geneva Conservatoire, 10 participants contributed in a forum, presenting personal experiences of good and bad practices within the professional music field. The meeting focussed on:

1. the orchestral training provisions existing within and outside music high schools;
2. the adjustment between this provision, audition requirements and specific demands of professional life within European symphony orchestras

The meeting was chaired by PHILIPPE DINKEL, director of the Geneva Conservatoire.

The participants were:

- HARTMUT KARMEIER, member of the Deutsche Orchestervereinigung, which represents more than 9000 musicians in about 150 orchestras in Germany
- KEES HILLEN, former artistic manager of the Rotterdam Philharmonic Orchestra and currently head of the music section of AVRO broadcasting company in the Netherlands:
- ARTHUR VAN DIJK, director of the European Federation of National Youth Orchestras and manager of the National Orchestra of the Netherlands
- STEPHEN CARPENTER, general manager of the City of London Sinfonia and chairman of the Association of British Orchestra's (ABO)
- RODNEY SLATFORD, head of School of Strings with the Royal Northern College of Music in Manchester:
- JERÔME JULIEN-LAFERRIÈRE, musician at the Opera de Paris and 'sight-reading' teacher at the Paris Conservatoire:
- PEKKA VAPAAVUORI, rector of the Sibelius Academy in Finland
- TUOMAS KINBERG, manager of the Lahti Symphony Orchestra, Finland
- DAINA STEPANAUSKAS, professional violinist and PhD student from Rostock University

The participants were grouped according to country, as strong national trends within the organisation of both training and employment are noticeable

**CONTRIBUTION OF HARTMUT KARMEIER, MEMBER OF THE DEUTSCHE ORCHESTERVEREINIGUNG:**

The Deutsche Orchestervereinigung, which represents more than 9000 musicians in about 150 orchestras in Germany received frequent complaints about the fact that applicants were unfamiliar with the required excerpts during orchestra auditions. As Germany has been divided for more than forty years, two different procedures were developed. To unify the auditions, the organising committee developed rules for auditioning. Although not all orchestras proceed with these rules, most orchestras do:

- vacancies have to be officially published;
- the orchestra committee chooses the applicants to be invited to the audition, together with the section and the musical director;
- the section has the opportunity to choose a concerto which has to be played by every applicant;
- this concerto is published together with the advertisement. For some top positions some orchestras demand a second concerto. In general the applicants are being informed about the excerpts they have to play;
- in the first round of the audition (which is sometimes held behind a curtain) the concerto is being played, accompanied by piano;
- every orchestra member principally has the right to be present at the audition and to cast a vote;
- orchestra members decide together with the musical director on who goes on to the next round;
- in round two candidates have to play excerpts;
- if it is not possible to make a decision after the first two rounds, it is quite common that the applicant is required to play more excerpts;
- *if it is not possible to decide for one specific applicant, it is common to let the candidates play a second concerto or to invite the best applicants to play a production with the orchestra.*

The Deutsche Orchestervereinigung together with the German Music Council and the German Conservatoires has published a collection of the most common excerpts together with a CD.

In a publication in Das Orchester 4/2000 Professor Rinderspacher stated that the situation of orchestras has improved considerably in the past ten years because more and more highly qualified young musicians have applied for orchestra positions. Because of the high number of applicants, some of the big orchestras organise pre-auditions.

On the subject of work experience opportunities for young musicians, Karmeier talks about the Herbert von Karajan Foundation of the Berlin Philharmonic Orchestra. This foundation provides the possibility to highly gifted students to be taught by the musicians of the orchestra and to substitute in concerts. Many of the former scholars are now playing in the big German orchestras. The Orchestervereinigung worked with both big and smaller orchestras to provide the experience to as many students as possible. The Orchestervereinigung also provided financial support to establish positions for participants.

Essential conditions for orchestra players are:

- excellent technique
- the ability to play together in a group

To improve their prospects in professional life, young musicians should have the opportunity to develop those qualities with work experience. The Orchestervereinigung supports this work experience under the following conditions:

- in general work experience is a follow up to studies at a Conservatoire. If the orchestra and Conservatoire are in the same region, it is possible to combine studies and work experience.
- the age limit for participants is 27 years
- the applicant has to pass an audition
- the participants are given tuition in the particular pieces before appearing in the orchestra. Lessons are being given by the section members of the orchestra or by the respective Conservatoire teacher, in an arrangement between orchestra and teacher.
- to guarantee a thorough preparation, the participants are not allowed to play more than 15 concerts a month with the orchestra. In the beginning the emphasis should be on preparing for the rehearsal and the resulting performance.
- the educational programme lasts one season
- the number of positions for participants in an orchestra is in addition to the number of regular orchestra members. This is to make sure that the participants are in an educational programme and cannot be abused as cheap temporary workers.
- the vocational education should complement the studies and should happen with the agreement of the respective conservatoire.

The training is not being paid for but the participants get subsistence.

- after completing the educational programme, the participants receive a certificate from the orchestra.

The Orchesterverein currently supports a new project by the German Music Council, the Conductors Forum, which provides an opportunity for young conductors to work with professional orchestras.

**CONTRIBUTION OF KEES HILLEN, FORMER ARTISTIC MANAGER OF THE ROTTERDAM PHILHARMONIC ORCHESTRA AND CURRENTLY HEAD OF THE MUSIC SECTION OF AVRO BROADCASTING COMPANY IN THE NETHERLANDS:**

Mr. Hillen recounted how he had been very surprised when attending his first auditions with the Rotterdam Philharmonic Orchestra (RPO) by the fact that, although the RPO is considered to be one of the best Dutch orchestras and one would therefore expect the applicants to be well prepared, most of them did not know the right tempo of even the best known orchestra pieces such as the third movement of Tchaikovsky's Pathétique.

Furthermore, Mr. Hillen stated that, in spite of 'closed curtain' policies during auditions, everyone who has ever attended an audition knows that the discussions about the applicant's qualities tend to be gruelling because:

- it is hard to really judge one's capacities as an orchestra musician during the short duration of an audition;
- subjective criteria such as the judgement of the applicant's former teacher(s) tend to play a role in the discussion;
- many a good orchestra performer cannot face the pressure of the solo performance required during an audition.

Although auditioning practice is hardly an ideal way of finding the ultimate orchestra player, it still is the only system available so far.

When he was artistic director of the RPO, Mr. Hillen organised an annual festival named after its principal conductor Valery Gergiev. Mr. Gergiev being a very inspiring teacher, the RPO initiated a conductor's course during the festival. Because they needed a training orchestra for the participating conductors, the RPO started a collaboration with the Conservatoire orchestra. While working with the conductors and the Conservatoire orchestra, Mr. Gergeev would comment on both conductors and instrument groups within the orchestra. This resulted in great enthusiasm with the Conservatoire students, some of whom claimed to have learned more within ten minutes working with Gergeev than in two years of studying.

This collaboration eventually resulted in the foundation of the Rotterdam Philharmonic Young Orchestra which consisted of the former Conservatoire orchestra but with some very interesting alterations:

- the new orchestra combined students and RPO orchestra members;
- difficult orchestral pieces would be prepared in a group at the Conservatoire, trained by orchestra members of the RPO;
- during performances the RPO orchestra members would not take first seats but sit in 3rd or 4th seats, advising their fellow players.

Initially the project was met with scepticism and reluctance, both from teachers at the Conservatoire and with the orchestra members themselves. The teachers claimed that the curriculum did not allow enough time for their students to participate in a project that was not part of their specific course. Orchestral players claimed that working with students would unnecessarily make their jobs more difficult and initially claimed an extra fee.

Eventually, the conservatoire was able and willing to insert the orchestral training into the curriculum; repertoire studies and music-history courses were devoted to the works that would be played by the orchestra. The orchestral players gradually became more enthused by the idea of playing with very young performers and recognised the 'fishing pond' potential of the collaboration. Highly talented young players would be recommended as 'extras' for the Rotterdam Philharmonic by orchestra members who had been working with them in the Rotterdam Young Philharmonic.

A problem was that the really gifted pupils were already working with the Rotterdam Philharmonic as paid extras, whereas the students would not receive a fee.

One month before the Vicenza Congress the RPO and the RPYO engaged in a very interesting project, performing a piece by a Dutch composer, Rudolf Escher, written for two orchestras: one large orchestra, to be seated on stage, and another one, seated somewhere in the hall.

The obvious solution would have been to place the RPO on stage and the RPYO in the hall but the concert was given by two orchestras that were a mix of both and all participants were extremely happy with the results.

Mr. Hillen furthermore stressed the importance of presenting the orchestra in the right way, i.e. the RPYO is presented within the RPO subscription series in the main concert hall and not in a Conservatoire concert hall. All these factors add up to a very satisfactory preparation of students to the real life aspects of orchestral playing.

**CONTRIBUTION OF ARTHUR VAN DIJK, DIRECTOR OF THE EUROPEAN FEDERATION OF NATIONAL YOUTH ORCHESTRAS AND MANAGER OF THE NATIONAL ORCHESTRA OF THE NETHERLANDS:**

One of the successful projects of the European Federation of National Youth Orchestras has been the international exchange of musicians among the youth orchestras of Europe, with financial support of the European Commission. This has resulted among others in the increasing awareness of participating students of the fact that there is a great diversity of music traditions within each of the European countries. Such awareness will strengthen their position on the European labour market.

In the summer of 1999, 20 youth orchestras from all over Europe performed in Berlin over a period of a week. Each orchestra played one piece, commissioned by the orchestra, by a composer from their home country and the rest of the programmes consisted of highlights of the 20th century. When the federation was founded some six years prior to this event, nobody could have guessed that the combination of relatively unknown youth orchestras and 20th century repertoire would attract a full house for every concert. The international youth orchestras such as the Mahler, the European and the Schleswig-Holstein Orchestra have become full member of the federation and this is very fortunate as there are many connections between national and international youth orchestras. Music students who are aiming at a career as an orchestra musician, take the opportunity to play with national youth orchestras first and from thereon move into international youth orchestras because of the opportunity to play with well known conductors and soloists.

As a result more and more national youth orchestras organise auditions for the international youth orchestras.

The National Youth Orchestra of the Netherlands was founded 45 years ago because at that time there was virtually no orchestral training to speak of within the conservatoires. The NYO has expressed the wish to be engaged in those activities that so far have not been provided by the music academies. All auditions for international youth orchestras are being organised by the NYO aiming not only at the influx of Dutch musicians into international youth orchestras but also at the auditioning training itself. Every year, 300 to 400 auditions are being organised by the NYO; these auditions constitute the main orchestral auditioning experience for most of the students before they audition with professional orchestras.

In the summer of 2001 the NYO will start a summer academy, which is open to students from all over Europe. The aim of the summer academy is to advance the knowledge of the students on the development over the past 30 years in Dutch professional music life. Artistic leader will be Reinbert de Leeuw, who plays a major role in Dutch musical life. The summer academy will consist of a pool of some 120 musicians who will over the period of four weeks, perform in all sorts of combinations, varying from full symphonic strength to small chamber music ensemble. Reinbert de Leeuw considers it a vital experience for musicians to work with a living composer and therefore Györgi Kurtág will be the first composer in residence during the summer academy.

One of the happy changes in the Netherlands has been the growing collaboration between the NYO and the music academies. Music academies some ten years ago did not take the NYO very seriously but nowadays they play an ever growing role within the curriculum. Since the duration of the studies has been reduced from 6 to 4 years, time has become a very important factor within the conservatoires' curriculum. As the NYO tours during holiday-breaks such as Christmas and during the summer, this enables music academies to support the orchestral practice of the NYO as an extremely important extracurricular addition to the students training. The role of pre-professional orchestras in the training for professional orchestral practices has been vital in the Netherlands and it seems very important that music academies support the work of the orchestras within the Federation.»

**CONTRIBUTION OF STEPHEN CARPENTER, GENERAL MANAGER OF THE CITY OF LONDON SINFONIA AND CHAIRMAN OF THE ASSOCIATION OF BRITISH ORCHESTRA'S (ABO)**

«The City of London Sinfonia is a chamber orchestra consisting of 40 professional freelance players; they perform 80 concerts a year throughout England as well as recordings, TV and radio work. They also have a very busy education programme which takes small groups of musicians into schools, hospitals, old people's homes and many other community venues.

In my capacity of chairman of the ABO I have had the opportunity of learning a lot about the work of other orchestras throughout the country. From that background there are four points to be made:

1 AUDITIONS ARE JUST ONE OF THE ROUTES TO SECURING A JOB IN AN ORCHESTRA IN THE UK.

Whenever a major job comes up at the City of London Sinfonia we seek to establish a short-list of candidates not only through a formal audition, but also by inviting musicians whose playing we know to come and do a trial for the job. This may seem an unfair arrangement to many people, but there is a strong belief that where a player is already in a comparable position with another recognised orchestra, an audition is not necessary. And if one regards the trial as an extension of the audition itself, it is clear that this is actually a sensible and fair approach.

## 2 DIVERSITY OF PROCEDURES

I was struck by the variety of procedures that are followed by the British Orchestra to whom I spoke prior to the AEC conference. Some audition the candidates behind a screen, some don't; some have a detailed written audition procedure (in one case running to over 12 pages), some have nothing. Of the several procedures I came across, one of the most impressive was that of a chamber orchestra based in the north of England:

- First auditions took place behind a screen (this not only guarantees that there is no prejudice as far as gender or race is concerned but it also protects the interests of people at the back of a violin section, who might be looking for a job further up in the section);
- Likely candidates were invited to stay after the audition to play chamber music with members of the orchestra;
- After that, the successful candidates were invited for a one- or two-week trial; further chamber music would take place during the trial period;
- The successful candidate would be appointed after the trial period.

## 3 PREPAREDNESS OF STUDENTS

Whilst conservatoires do much to prepare students for the musical side of a career in an orchestra, I think there is still room for more to be done in the non-musical (i.e. administrative) aspects of securing a job as a professional orchestral player. More instruction could be given in preparing a CV, and writing letters of application (i.e. to the correct person, correctly addressed, with the appropriate salutation).

## 4 EDUCATION AND AUDITIONS

Education and outreach work has rightly become a core part of the work of UK Orchestras, and I am often asked to what extent the City of London Sinfonia seeks to discover at the audition stage the potential candidates ability in education work. The answer is that, important though education work is, we still set as our highest priority the ability to play an instrument in the orchestra. However, it is virtually always the case that the right person for the orchestra job will possess the personal qualities that will equip them perfectly for involvement in the Orchestra's education programme.

The City of London Sinfonia recently appointed a fabulous player to the position of Principal Flute. When I phoned her to offer her the job, the two questions she asked me were «What opportunities are there for solo concertos with the Orchestra?» and «Can I get involved in your education programme?».

## **CONTRIBUTION OF RODNEY SLATFORD, HEAD OF SCHOOL OF STRINGS WITH THE ROYAL NORTHERN COLLEGE OF MUSIC IN MANCHESTER:**

«I am a double-bass player, I have been working in the British music profession all my life, first as a free-lance orchestral player with the Royal Philharmonic and various other large orchestras.

After that I was co-principal double-bass with the Academy of St.Martin-in-the-Fields for two years and subsequently co-principal double-bass with the English Chamber Orchestra for a period of ten years. I have also played over thirty years of chamber music with the Nash Ensemble in London and I have given over a thousand of recitals of double-bass, many of which were for children to introduce them to my large and formidable instrument. I only stopped playing a few years ago because I was fed up with carrying it around.

While in Manchester I have been responsible for a program for teacher training, we now have 27 teachers on the program, which also introduces music to young, unselected, children from the age of 6. Many of the issues that we all face today in the music profession begin at grass-root-level and with the training of good teachers who really do an excellent job of providing the 'material' for my colleagues within orchestras.

In Manchester, where I run a string department with nearly 200 string players, we are short of viola- and double-bass players of the right calibre, we have many too many cellists and quite a lot of violinists. We run a symphony orchestra, a chamber orchestra, we produce opera, we have contemporary ensembles, a baroque group and we have almost 60 chamber ensembles and we also run a repertoire orchestra so that people can learn new works that they might otherwise not have a chance of covering.

We are very conscious of the fact that in spite of all the orchestras each giving about 6 concerts a year, sometimes more, a student cannot cover more than 2 Beethoven symphonies, perhaps a Brahms, perhaps a Sibelius, perhaps a Tchaikovsky, because of the vast amount of repertoire one is expected to learn. The balance of instruments within a music college presents enormous problems, there are always too many flautists who complain that they do not get enough orchestral experience, the string players are always overworked and at the moment the student view in our Conservatoire is that a certain number of string players, who are not in the select string quartets or who are not being groomed for competitions, do the bulk of the work and they regard themselves as being overworked so that they do not have enough time to learn their instruments thoroughly and to perfect their auditioning skills with their Mozart concertos and such.

We recently changed the orchestra pattern that we have used for many years: all the main orchestras used to meet regularly for 3-hour rehearsals on Tuesdays and Thursdays during the academic year. It was a regular pattern and it was punctured by concerts, twice a term, with a little bit more activity leading up to the concerts. The result was that students did not really bother practicing their parts, it was all something they could put off for the next rehearsal, they got very fed up with the conductors that they saw day in day out, which I guess is pretty similar to any professional orchestra with a resident conductor of medium quality and the result was that they did not really progress. They could, in the end, produce a fairly good concert at the last minute. So after consulting the students and staff, we devised a new pattern, whereby we cut down the amount of time that the students were working together, we reduced the overall rehearsals and we condensed it, so that we highlighted a few concerts in the year and we worked backwards from that, giving a period of intensive training which began with a read-through, sectional rehearsals and it allowed plenty of time for students to prepare their parts, to take them to their tutors, to listen to the music being played and to learn it from another perspective.

So far, so good. In practice, we have just completed the first term of this and we realised that, with all the good will in the world, there is always something extra to put into the programme. We would like to do another concert in Liverpool, we get asked to do a concert somewhere else. Unfortunately, it may not be the same conductor that is available to do that same concert, maybe the external engager would like another concerto, another symphony, more rehearsals go into the preparation. So in the end, in the last fortnight, I'd been fielding more students complaints than ever before of students who want to get out of the intensive orchestral programme and who ask, could we please stick to what we planned rather than to all the good ideas that we have been throwing into the melting pot. And this is in spite of having a very good and well-meaning planning process. So that's how we are at the moment, not satisfactory but in some ways very much better than we were.

We do run some **orchestral professional access schemes** in association with the BBC Philharmonic, the Hallé Orchestra and the Manchester Camerata and they are very successful. We have also had one with the Northern Sinfonia, a chamber orchestra, in the past. That is on hold at the moment because of changes in their management. But in all these schemes the orchestras themselves have auditioned our students. Now all the students we have will have professional auditions in any case, throughout their courses, but with these outside assessments they get a lot of feedback, which we believe to be very helpful. The schemes are very different in themselves. For the BBC they audition down at their own studios and the schemes do not pay the students. The students are selected to do about three periods of work and they play concerts and take part in recordings. Sometimes they'll even play on a front desk for a rehearsal. They have a mentor who will explain to them where they are doing well and who put them right in things they are not doing well. I read through some of the comments:

- *"You were always well prepared and I was impressed by your reliable playing. Get a greater difference between loud and soft, don't be frightened, you are a good desk partner".*
- *"I enjoyed working with you. The music was generally well prepared. Keep an eye on the leader, work more on preparation".*
- *"She was a bit laid back, a trial will examine attitude as well as playing. She acts as though she's been sitting there for years."*
- *"Try to look more interested in the music, have courage, reading is a huge advantage in orchestral playing."*
- *"Quick to learn but caught out by counting. Avoid spending every spare minute to practising concertos."*

There is a lot of feedback from these various schemes, the Hallé one is only just beginning but the audition process is a fairly new one. We timetabled six students to the hour and for the last ten minutes of the hour the students met with the audition panel and they had their results discussed in public and they learned a lot from them.

The students with the Hallé and the Camerata were involved in community projects that take them into schools, they are working with schoolchildren to introduce them to classical music.

In all these areas we are only making a start and we got a great deal further to go and a great deal to learn.

It was interesting hearing that in some countries they don't start working with the professional access scheme until the age of 27; our students may begin from the age of 19 upwards.

I think the reading test is very important. That was one of the things that came through in the British way of the orchestral training from the orchestra's point of view. But from my point of view, you can learn the notes, you can learn the score, but unless you're flexible, you can listen and you can work as part of a team, you are unemployable. And it doesn't matter how much you work by yourself, it is only by working with professionals that you can actually get anywhere at all and you become an employable citizen, in our view.

Finally, some of my own experiences, that I don't think you can train anybody for:

One of the many orchestral disasters in my life: my double-bass was broken into smithereens when thrown out of an aircraft hold in Miami and we had no double-basses arrive for our concerts in Mexico City so we had to borrow some from the local orchestra, which had different bows and we played them without any rehearsal at all.

I was called in to sight-read at a short notice Strauss' 'Bourgeois Gentleman' which was broadcast with the BBC Symphony Orchestra. I was once playing an opera and ten minutes before the start my tailpiece became unattached and I had to spend a frantic ten minutes repairing it with a coat hanger. When I was in Perth in Australia, my fingerboard fell off on a Sunday night and I was due to play on a Monday morning. My bass was flooded out in the Music Verein in Vienna by a burst pipe and I arrived in the morning to find the cleaning ladies frantically trying to dry it out with hairdryers.

I do not believe you can train students for any of these experiences. Thank you.»

**CONTRIBUTION OF JERÔME JULIEN-LAFERRIÈRE, MUSICIAN AT THE OPERA DE PARIS AND 'SIGHT-READING' TEACHER AT THE PARIS CONSERVATOIRE:**

«I would like to say that the common view of the French individualism in its music training has been completely abandoned and I think we have done a lot of good work at the Paris Conservatoire as far as orchestral work is concerned within the past ten years.

We have a very good student orchestra with prestigious conductors and the fact that some students, woodwinds in particular, feel that there are not enough opportunities for them to actually work with the orchestra, seems to support this.

One major change that has been brought about in France concerns the work that needs to be done in schools and smaller conservatoires and music schools. One of the reasons that there is such a great gap between the superior and primary level is that the schools are dependent on the Ministry of Education whereas the Conservatoire Supérieur is supervised by the Ministry of Culture. One of the jobs of Marc-Olivier Dupin is to try and harmonise the relationship between these two levels of music-education. In the French training system the sight-reading class is very important because it is crucial to be able to build as complete a musician as possible, someone who is hungry for music and in the sight-reading classes students have the unique opportunity to be confronted with any type of repertoire and ensemble-playing. Many of the problems that musicians find in their professional life could be resolved if more students had the opportunity to take sight-reading classes during their training.

The sight-reading concept is also applied to the orchestra-playing itself: in the Paris Conservatoire orchestra marathons are being organised. These are meant to confront students with a lot of new pieces; the students just sight-read and in this way they gradually learn almost the complete orchestra repertoire. In France we also find that many students are not well prepared for orchestral work and we try to render the orchestral auditions more effective by holding pre-selections. This should eliminate students who are not yet well prepared to take auditions and it would also permit the selected candidates to perform longer and the auditioning committee to comment more elaborately on their performance. Many of the young musicians who audition have just graduated from their Conservatoire and they really need the feedback.

One of the other things that we have noticed is that French orchestras are not harmonised as far as the recruitment dates are concerned. It has happened that two separate orchestras in different parts of France were organising auditions for the same post with two completely different programmes and a harmonisation in that aspect, even on a European level, would be advisable.

In France too often the quality of an orchestra is too dependent on the quality of the principal conductor. If students would learn to be more autonomous within an orchestra, the quality of the average orchestra would benefit immensely.»

**CONTRIBUTION OF PEKKA VAPAAVUORI, RECTOR OF THE SIBELIUS ACADEMY (HELSINKI):**

«In Finland we have a well organised network of music schools for young people. The special music school network covers children from babies till 19 year old students. Outside ordinary school activities these music schools or institutes as we call them, offer music training for those who wish to have music as a hobby, but the quite demanding activities will lead the most gifted and motivated students to professional studies. When speaking about orchestra music training it is good to notice that orchestra playing is included in every level of music training, also in the curricula of the music schools for children and young people.

Before starting to tell you about the orchestra musicians training, a few words about the General music education system in Finland:

GENERAL EDUCATION

After finishing comprehensive school it is possible to continue with secondary school and go on with music training in the music institute, or start lower professional studies in one of the twelve conservatories. Both alternatives enable studies at the university. This special Finnish application of the conservatory system is very new and we don't still have enough experience to evaluate the system.



#### HIGHER EDUCATION IN MUSIC

After secondary school it is possible to choose either music studies at polytechnics (11 institutes) or at university level (1 institute = Sibelius Academy). Music students' training in higher education is arranged a bit differently. In most polytechnics the students choose between pedagogical and performing musician studies.

At the Sibelius Academy there is only one-degree programme in performance and all the students take both pedagogical and orchestral studies. That has been seen as an advantage and something that meets the reality in working life. The reality for many musicians is that the work consists of both playing in orchestras and teaching in music schools.

#### ORGANISATIONAL STRUCTURE OF THE ORCHESTRAL TRAINING AT THE SIBELIUS ACADEMY

Solo studies have a very remarkable role, over 50% in the curriculum. This is the traditional way to organise the studies, but it has been the subject of many discussions Especially those teachers whose instrument has a real solo nature (such as violin, cello and flute), will stick to the solo teaching tradition and choice of the solo repertoire. As far as I know the solo instrument training uses neither excerpts of orchestral parts nor chamber music except sonatas (teaching of chamber music for larger ensembles is organised separately).

Students often share the teachers' opinion of the importance of the solo studying. All the students I have discussed with, including double bass players and other not typical solo instruments, will use most of their curriculum time for solo training. One of the reasons given is that the auditioning procedures are based on the excellent quality of the solo playing. You must know your Mozart and Brahms, you will have to show your excellence in the solo parts of their violin concertos.

Some students are insisting that the amount of orchestral training should be increased in the curriculum. However, this should not affect the time available for solo training. If no subject is left out, the content of the studies would get too heavy.

Students are very often working as substitutes in professional orchestras. There has always been a need for temporary substitutes in Finnish orchestras. The students will gladly take the opportunity to earn a little while studying. This of course provides a good preparation for professional life. The university is not always happy about this. Those students who work much during their studies have a tendency to prolong their studies and only half of the students will eventually get their masters degree. Knowing that the Sibelius Academy's funding is based on the yearly number of masters or doctors degrees, you can guess that this causes us difficulties.

Also from the university's point of view it is problematic that the masters degree does not play any role in orchestral recruitment procedures. The audition procedure focuses only on the technical skills and prima vista playing.

Regarding the audition procedure practice I have a question: is it really so that the orchestras need musicians with only excellent solo and prima vista playing? Could the orchestra and the whole orchestral sector benefit from musicians who possess a versatile musical education and knowledge of musical culture, history and theory? Could the orchestra benefit from those who have a personal sense and understanding of styles and who possess personal perspectives and ideas about the whole work to which the part he/she is playing belongs?

Many of our students use 8 years or even more to finish the degree, and many don't finish it at all, although the students are expected to complete it in 5 years. A certain amount of music theory and history belongs to the overall knowledge of a musician. Nobody wants to diminish solo playing. Pedagogical training is necessary for every one, who wants to work as teacher.

I think that the only reasonable solution is to build different courses into the curriculum. Students will have to choose whether they want to focus on solo or orchestral playing, or pedagogical skills in his/her studies. In the superior level of orchestral musician training, section leading should be included as well as psychological leadership. Following the ideas of lifelong learning everyone should have the possibility of additional studies at a later point in their professional lives.

I believe that these ideas will offer solutions for the conservatoires and music universities to fulfil their obligations in orchestral musician training. The students will be able to choose the most suitable training for their needs and the orchestras will get well-trained musicians to offer high level concerts to their audiences.»

#### **CONTRIBUTION OF TUOMAS KINBERG, MANAGER OF THE LAHTI SYMPHONY ORCHESTRA:**

«I am a violinist, I played as an orchestra musician for 18 years so I know about auditioning from personal experience. I was member of the musicians union for 12 years and I used to be the vice-president of the Association of Finnish Orchestras, I used

to be a rector of a music school and now I am manager of the Lahti Symphony Orchestra.

The auditioning procedures in Finland do not differ much from the examples we have heard so far. The aim we all have is to find the best musicians and that is our task. It is true that the audition process in Finland demands very good solo playing skills. Normally, when you start playing with an orchestra you have to start with your Mozart or with your free solo part and then you come to the orchestral parts.

From the orchestra's point of view auditions are not really aimed at students and normally are attended by musicians who already have had professional experience. You cannot organise auditions just for musicians who have recently finished their studies, one looks for experience.

Nowadays we have technically very skilful players, the technical level is much higher than 20 years ago. An orchestra wants its musicians to know how to sight-read orchestral repertoire, to have orchestral experience, to be flexible and able to work in a group. When I consider the list of qualities we are looking for, I have to think of some of the business ads I sometimes see in the newspapers where they are looking for very experienced, skilful and talented sales managers who also know their languages and are under 25 years old.

One could say that the responsibility of training young students lies with the conservatoires but on the other hand, the responsibility of the orchestra is to maintain the tradition of the orchestra and guard its quality. One should also be aware of the fact that you have to recognise talent and skills in young musicians but you cannot expect to be able to judge all these qualities during auditions. The orchestra has a responsibility to show musicians both tradition and experience.

What to do with regard to auditioning young musicians is a question that is difficult to answer. A good debate on the subject is very welcome.»

**CONTRIBUTION OF DAINA STEPANAUSKAS, PROFESSIONAL VIOLINIST AND PHD STUDENT FROM ROSTOCK UNIVERSITY:**

*«Expertise and personality differences in string players and their implications for the audition process and musical training.»*

«The number of applicants for orchestral positions is rising from year to year (Rinderspacher, 2000). As those musicians who excel in solo performance tend to be selected by orchestras, good preparation for solo audition playing is the most important part of musical training (Noltensmeier, 1997; Griffing, 1994). The majority of successful auditionees fill tutti positions within the orchestra and are hence no longer required to perform solos. Musicians experience this transition from an individualistic to a group role in very different ways. Some are relieved at having successfully mastered the stressful audition period, whereas others have difficulties integrating into their section, miss the challenge of playing solos and feel that their abilities are not sufficiently appreciated. There is a frequent supposition among string players that these latter problems are more frequently found among violinists, because their ambitions to be soloists were nurtured to the highest degree during the training due to its form and content. Are violinists, then, different from other string players, for instance double-bassists? Or are particularly good musicians, regardless of which instrument they play, more individualistic than their colleagues?

Drawing on Triandis's (1995) concept of individualism vs. collectivism, I developed TICOM (Test of Individualism and Collectivism of Orchestra Musicians), a personality questionnaire for musicians designed to distinguish between individualistic vs. collectivistic orientations. The study examines personality traits that are closely connected to these two orientations. Here I define individualism as a person's viewing liberty of self-development and variety of life choices as a basic requirement for personal happiness and satisfaction. Collectivism is then defined as the sense of belonging to a group and requires membership of this community as the basis for personal happiness and satisfaction. The final sample consists of 121 music students from 12 German music academies. The TICOM study established that the best students (those who showed the best chances of winning an orchestra position) exhibited differences from the other "good" students in personality traits that are closely connected to greater degrees of individualism. Here I must note that these differences were often caused solely by the group of „best violinists«.

The implications of these results for the audition process are that more individualistic musicians necessarily have an advantage where it is only solo playing skills that are tested. Moreover, this effect is greater for the violinists than for the double-bassists. As there are musicians with a more 'group set' of attitudes, also among violinists, it is in fact imperative, in the last round, to test additionally for musical social skills, for instance through Quartet Sight Reading. This procedure would test both sight-reading ability and competence in adaptation to the group, which are precisely the abilities required in the everyday working life of an orchestra musician. If the majority of orchestras were to take up such a procedure, musical training could be free from the necessity

of preparing students for an audition consisting solely of solo playing, and would consequently be able to provide the students with a training more closely resembling the reality of their future orchestra career.»

#### **CONTRIBUTIONS FROM THE PLENARY DISCUSSION:**

Luzern Conservatoire reported that quartet playing has now been made part of the orchestral auditioning practices of the Luzern orchestra. The string quartet training focuses on the musician's ability to play together in a group and his/her reaction to uncommon situations. Although musicians of the leading symphony orchestra initially objected to this new way of working, the collaboration with the Luzern symphony orchestra has dramatically changed for the better since the arrival of a new principal conductor.

It was suggested that in the last round of auditioning an interview with the applicant should be added (as is common practice with the recruitment of new teachers)

String quartet playing would also test a musician's leadership qualities, which are not specifically being trained within the Conservatoire curriculum and Oslo added that the role of chamber music in the curriculum is crucial to train socialising abilities and intimacy in music making.

In Oslo intensive orchestral projects are being undertaken in which conservatoire teachers take responsibility. The Oslo Conservatoire has special orchestras for repertoire training.

The key issue is training students to be really part of co-operative music making

Case studies per country could bring to life the background of particular musicians and well-documented examples of good practices should be disseminated.

Conservatoire students used to be trained for a soloist career. The orchestral world has changed, in England community work has become a vital part of the orchestral musician's performance. Orchestra musicians have a more and more mixed professional profile. Conservatoires have to provide a balance because they cannot educate students in every aspect of professional life.

Pekka Vapaavuori stresses the importance of different study directions within the conservatoire and Tuomas Kinberg states that training students to play an instrument at the highest level is the best preparation for a professional music life. He warns that the system should not be so altered that instrument training should be neglected.

The Brussel Conservatoire states that there are huge differences between strings and wind players. Conservatoires depend on the reputation of soloist teachers. Orchestras are questioning their role in society. The best players do not want a job with a symphony orchestra but with independent chamber orchestras and they want a variety of professional activities, including education and outreach projects and chamber music.

Alex Knight states that, as it has been noted that conductors might act as agents of change, it would be advisable to pay more attention to conductors training in the Conservatoire curriculum.

## **II.4. EUROPEAN OBSERVATOIRE FOR MUSIC PROFESSIONS**

NANETTE RIS, JOINT WORKING GROUP CO-ORDINATOR

Numerous institutions have spent enormous amounts of time and money on documenting and disseminating information on the subject of music professions and educational institutions. Taking into consideration its experiences in both collecting and interpreting data for its *Promuse* projects, the professional integration working group is convinced of the need for the creation of a European Observatoire for Music Professions. The globalisation of the professional music field and the increasing mobility of European musicians necessitates the creation of a sophisticated tool of observation which would aim at structuring relevant information on different levels, notably by creating database formats.

The Observatoire should:

- inform individual students, professionals, institutions and professional organisations, EU governments and organisations as well as the general public
- facilitate/consult educational institutions as well as professional organisations, both private and public, in the establishment of strategies.
- facilitate/consult government organisations and politicians to make more informed decisions within the educational and professional field.

## **COORDINATION OF INFORMATION**

The Observatoire should focus on **establishing, homogenising and updating databases and internet links** to enable various international comparisons and analysis.

The Observatoire should try to coordinate its activities with institutions that already exist. These institutions might be collecting data with regard to either a specific country or a specific subject. A thorough inventory of such existing institutions and their methods of collecting, updating and providing data seems obvious.

The Observatoire should be able to provide **three different levels of information**:

- general information which should be freely available on the internet.
- specific education- or profession-related information from and for professional institutions should be available through subscription. Subscription also includes the obligation of updating information.
- specific consultation and/or research assignments, available on request to the EU, EU related government or EU government related organisations which should be based on a cost-related quotation.

For example, within the domain of the symphony orchestras, documentation could comprise and be made available on the levels mentioned above on: the number of, and specific information on, symphony orchestras per country, a description of how this sector is organised by orchestra, statutes and budgets as well as a description of recruitment strategies and statistics about musicians (sex, race, professional education, etc.).

## **DISSEMINATION OF INFORMATION**

The dissemination of information should also include current mediation practices such as:

- the production of publications (both digital and printed) and their distribution;
- the organisation of public conferences in collaboration with professional organisations and educational institutions;
- the realisation of pilot projects.

## **RESEARCH**

The Observatoire should be able to engage in research projects ranging from education to the socio-professional aspects of the music profession. For example:

- comparative studies of the legal status of, for example, teachers and orchestral musicians in Europe;
- situation of continuing education (inventory and description of current studies) and development projects (content, pilot projects per country);
- complete studies on professions which are numerically under-represented (for example physicians specialised in treating musicians);
- comparison of cultural and musical government policies in EU countries.

## **EVALUATION AND ADVICE**

The information and studies that are generated from the Observatoire could help government organisations to define, specify and coordinate their policies in the music profession as well as in the related educational institutions.

The Observatoire could act as consultant to institutions of higher education in the evaluation of the results of specific training courses (how effective is a course in relation to the statistical indicators of professional integration for a specific profession?).

The Observatoire could set up programs of continuing education (based on an analysis of needs, define the contents and organise the financing of specific programs)

The aim of the Observatoire is to **optimise the international career potential of professional musicians**:

- through the provision of internationally collected and updated information with regard to all subjects related to both education and professional practice.
- through its ability to link up and draw conclusions from the information available. This determines its potential function as an international advisory body on specific profession-related topics and executor of profession-relevant research.
- through assistance/support in the process of international homogenisation of diplomas and employment conditions within the music profession.

As institutions need to be convinced of the interest and necessity of being connected to the Observatoire-site before they will be found willing to pay a subscription fee, the identification of potentially interested subscribers and their particular interest(s) is vital in establishing the Observatoire. Providing potential subscribers with a tested interface model could be a good starting point.

## III. CONTINUING EDUCATION

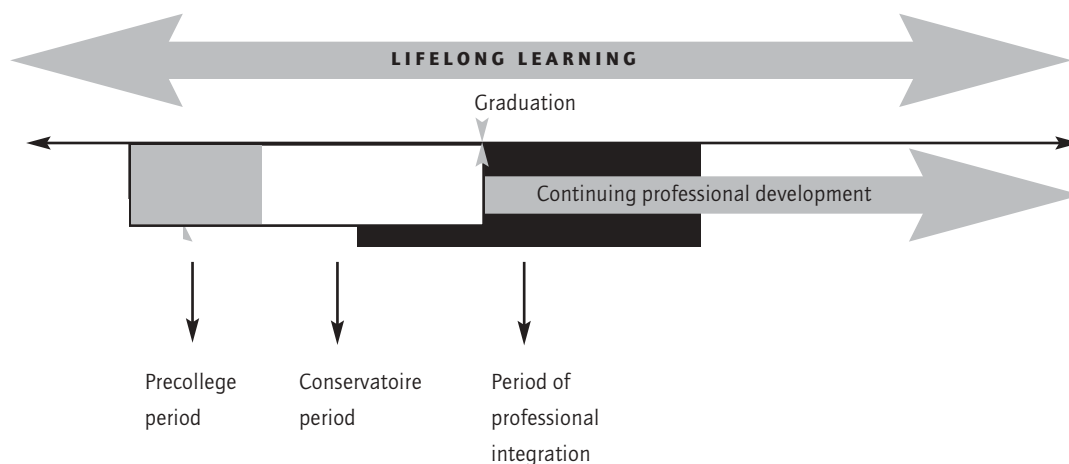
## III.1. INTRODUCTION

RINEKE SMILDE, WORKING GROUP CO-ORDINATOR

As was pointed out in the introductory Chapter I, a Thematic Network Project (TNP) within the Socrates programme was undertaken by the AEC in 1997. A study and analysis of existing needs in higher music education in Europe was made through questionnaires on the violin courses taught in conservatoires and on violinists' needs for continuing professional development.

This research has served as a point of departure for research in the *Promuse* working group on Continuing Education. Data available from this small TNP in-depth study of 11 European conservatoires came from two questionnaires: the first was sent to heads of string departments, to final year violin students and former (violin) students, and posed questions about expected and/or existing needs for continuing professional development following graduation. The second was sent to conservatoire directors and included questions about existing provision by conservatoires of continuing professional development and expectations relative to provision of future needs. Perceived needs of graduates strongly matched those of directors relative to future needs. Former students, heads of departments and directors agreed that four areas of skills were central to continuing professional development: Performance skills, Pedagogical skills, Life skills and Information Exchange between colleagues. Chapter III.2 gives a detailed description of the way the *Promuse* research on continuing education followed from the TNP research on continuing professional development.

In order to understand the points of departure of this research fully it is helpful to start with some critical definitions. The definition of *professional integration*, *continuing education* and *continuing professional development* is best given with the help of the diagram below:



## DEFINITIONS OF TERMS USED:

- *Conservatoire* is the term used for all institutions for higher music education concerned with music performance and –pedagogy;
- *Lifelong learning* is an ideology/concept that spans the whole of one's life (cf. continuing education); it concerns an attitude;
- *Professional integration* occurs during the student's time at a conservatoire (within the curriculum to a greater or lesser degree) and ends (as far as an analysis of it can remain viable) circa 5 years after entering the profession;
- The *profession* is broadly defined as the market students enter upon graduation, with the intention of making a living in music;
- A *professional musician* therefore, is someone who has graduated with the necessary qualifications from a conservatoire: he/she is defined by the *standard* and *quality* of his/her musicianship rather than by whether or not he/she is employed;
- *Continuing education* applies only to adults, and (admittedly artificially) is defined as the period after graduation except where the student goes *straight on* to do a post-graduate course. The musician therefore has responsibility for making his own decisions, and has an experience of 'the profession' when making these decisions. If, therefore, a musician decides, 3 years after graduating, to do a post-graduate course, that is considered to be part of his/her continuing education;
- *Continuing professional development* encompasses both professional integration and continuing education.

Within the context of Lifelong Learning the period at the conservatoire is an intensive period in a lifelong process. It is important to keep this in mind in order to avoid considering periods of learning as 'starting and ending': the focus of this *Promuse* research however concerns the period just before and just after graduation. Ensuring a smooth transition between the conservatoire period and entry into the profession is essential. In order to do so, the conservatoire needs to structure its curriculum in such a way that professional integration leads naturally out of the training period.

One of the members of the working group once pointed out that students often know what they want when entering the conservatoire, and less what they need. It is our challenge to give shape to this process so as to ensure that students are fully prepared to enter and then adapt to the professional world. The journey itself is at the core of a lifelong learning process.

## III.2. ANALYSIS RESULTS OF CONTINUING EDUCATION QUESTIONNAIRES TO PROVIDERS AND TO FORMER STUDENTS

ALEX KNIGHT, WORKING GROUP MEMBER

### III.2.1. METHODOLOGY

After defining the terms mentioned in III.1, the group next discussed the methodology of the project, and in considering the type of information needed (both quantitative and qualitative) and the parameters of the research, it was decided that a questionnaire was the most practical analytical tool. As a starting point for constructing the questionnaire, four areas of CE provision previously identified by conservatoire principals and students as important were used (see chapter III.1). These areas were life skills, pedagogical skills, performance skills and information exchange – technology was considered as part of all four skills, rather than separately. The group then identified and listed the skills comprising the first three areas, and left space for those filling in the questionnaire to add others.

The providers' questionnaire was organised to allow an understanding of CE change over time, whilst the former students' questionnaire focused on the provision they considered necessary before and after graduation, and on any training undertaken since leaving (see Chapter VII, 7 and 8). It was intended that the information gained might also be compatible with the results of the professional integration working group research.

Questionnaires were sent out and returned as follows:

	Sent	Returned	Response rate
Conservatoires	85	53	62.4%
Other providers	248	33	13.3%
Former students	163	66	40.5%

Of the 53 questionnaires returned by conservatoires, 16 (30.2%) said they did not provide any CE. The return from former students represented a good mixture of disciplines (instrumental, vocal, etc.) and in addition to the 163 sent out, some conservatoires decided to do the mailing themselves, although only 64 of the 66 returned were digested into the results (two arrived too late). A breakdown by country of the questionnaires mailed and returned can be found in Chapter VII, appendix 6.

It was hoped that the results from the conservatoires, other providers and former students, would provide information about:

- what CE provision already exists, including a comparison between the provision of conservatoires and other providers
- what the needs of former students are
- how the provision and need match up, including a separate matching of conservatoire provision to needs.

Further possible analyses include matching needs and provision in individual countries, and comparing one country with another (benchmarking).

Before any conclusions can be drawn, however, the accuracy of the data gathered needs to be realistically assessed. Several assumptions have been made about the information received, which need to be borne in mind:

- 1 The data has integrity – even though
  - “provision” could also mean “access to”
  - provision could apply only to certain pupils (e.g. languages for singers)
  - provision started more than 5 years ago may not currently be available
- 2 The data is uniform – even though there are significant variations between and within countries
- 3 Missing data correspond to “no provision” – even though they could be forgotten or misunderstood
- 4 The data is representative – i.e. those replying are an ‘average’ cross-section of the population and not just those with extreme opinions.

In a project involving many different countries there is also considerable scope for misunderstanding, of both how to answer questions and of individual words/terms. For example, “school music” could mean different things in Holland and Italy, and certain words could be read differently once translated. In addition, there are insufficient data from individual countries to give a reliable picture of provision or need, so this analysis, as well as comparisons between separate countries, is not reliable. However, given that the aim of the research was to gain an insight into trends in the area of continuing education, the clarity of the quantitative results, backed up by supplementary qualitative information, indicate that some conclusions can be drawn despite these difficulties. Although the data should be viewed sceptically, therefore, they give a reasonable picture of provision across the EU, and it is at this macro-level that they are best employed.

The results and analysis below follow the format of the questionnaires – see Chapter VII, appendix 7 and 8.

### III.2.2. PROVIDERS

#### CONTINUING EDUCATION PROVISION

From the 86 providers' questionnaires received, CE provision was divided by area as follows:

All providers	%	Conservatoires	%	Other providers	%
Info Exchange	63.3	Info Exchange	64.9	Info Exchange	58.6
Pedagogical Skills	37.8	Performance Skills	40.8	Pedagogical Skills	37.5
Performance Skills	34.5	Pedagogical Skills	38.1	Performance Skills	27.5
Life Skills	23.9	Life Skills	32.2	Life Skills	14.6

These results indicate that, of those respondents providing CE, the majority provide opportunities for information exchange, with the least provision currently in life skills. Conservatoires and other providers [OP] differ in their focus on performance and pedagogical skills, and the emphasis by OP on teaching/pedagogy influences the overall provision ‘map’.

Analysing three of the areas further, the following results are notable:

#### Life Skills (average provision: 23.9 % of total)

- 41.4 % of life skills provision is to do with health, 26.6 % to do with technology, and 19.4 % concerned with management skills.
- 34 % of all life skills were provided in the last 12 months.
- Much of the provision for technology is quite recent, indicating its increasing importance.
- Health provision has been available for the longest time by the majority of providers, and has been maintained over time.

#### Pedagogical Skills (average provision: 37.8 % of total)

- The further development of teaching skills is the largest overall area of CE provision (60 %), with the next nearest pedagogical skills provision being teaching new repertoires (48.6 %) and teaching young children (48.6 %).
- Distance learning is considered the least important (7 %).
- There has been a surge in provision for music arranging techniques (42 %) in the last 12 months.

#### Performance Skills (average provision: 34.5 % of total)

- 51.4 % of providers include both participation in chamber music & larger ensemble performance, and further instrumental and technical perfectionnement, whilst only 17.1 % currently include performing non-western music.

- The majority of performance skills provision (56.7 %) has been available for 5 or more years.

### TARGET GROUPS

The main target group for all providers is instrumental/vocal teachers (72.9 %), with school music teachers and professional performers, composers and conductors next with 57.1 %. Despite the pedagogical focus of the other providers, which might be expected to bias the overall picture in favour of teachers, this ranking is maintained in the results from the conservatoires.

Although church musicians and 'music therapists and related professions' are ranked lowest (22.9 %), nearly two thirds of provision targeted at sound engineers (30 %) has been in the last 12 months. This tallies with the low CE provision aimed at this group (27 %).

### PROBLEMS WITH MATCHING PROVISION AND NEEDS

Money is the main problem for both providers and target groups, with no special funding available for providers and the relatively small size of target groups making it expensive to participate. Time is also problematic, with providers having no time to arrange anything and (potential) participants no time to attend it. Providers also mention that there is often little response when a course is offered, and OP mention that the competency levels of participants varies widely, making it difficult to arrange appropriate provision.

### ORGANISATION AND FORMS/STRUCTURES OF CONTINUING EDUCATION

The poor phrasing of questions 4 and 5 (see Chapter VII, appendix 7) meant that the two were frequently confused, and an analysis of the answers can therefore only give a general interpretation of how CE is organised. Additional complications are the fact that most other providers who replied were set up to provide CE but do not have a 'curriculum', and in several cases CE was not offered directly but accessed through a joint university/institution.

In general, therefore, provision through a separate department is more likely than 'In curriculum', and individual requests were mentioned by several respondents. The majority of provision is short-term (practical workshops, short courses, masterclasses and seminars make up 57.5 %) and longer-term programmes are mostly organised by other providers. The relative unimportance of distance learning reflects the answers in question 1, although it is not possible to tell whether these structures are changing and adapting over time.

### ASSESSMENT OF EFFECTIVENESS

The most popular test of effectiveness is a feedback questionnaire to participants (55.7 %) that, together with tests leading to a qualification (38.6 %) make up nearly two-thirds of all assessment. It is useful to bear in mind the use made of tests and qualifications when comparing the perceived utility of such achievements by students after entering the profession (see "Problems after graduation" below).

### IMPORTANT FUNDING SOURCES

In order to assess the relative impact of different sources of funding for CE provision, respondents were asked to rank their income in order of importance (1, 2, 3, etc., where 1 is most important). A rudimentary points index was then used (where a rank of '1' gets 7 points, '2' gets 6 points, etc.) to calculate the overall importance as follows:

All providers	Pts
Own resources/general budget	320
Participants fees	297
Special government funding	216
Private sponsorship	82
Others	67
Other sponsors (commercial)	48
Trade organisations	18

If the results for conservatoires and other providers are examined separately, however, the most important sources of funding for OP can be seen to vary from the overall picture:



Conservatoires	Pts	Other providers	Pts
Own resources/general budget	178	Participants' fees	169
Participants' fees	128	Special government funding	143
Special government funding	73	Own resources/general budget	142

For other providers, income other than their own budget is more significant, particularly participants' fees, whereas conservatoires place more emphasis on internal resources.

#### **METHODS FOR DEFINING NEEDS**

A variety of methods are used to define needs, with questionnaires the most favoured practice (33 providers), followed by external consultation (29), market investigation (27) and focus groups (25).

#### **GROUPS CONTACTED WHEN DEFINING NEEDS**

As well as indicating which groups were contacted, the questionnaire asked respondents to specify the sort of contact they received (formal/informal, regular/irregular). Totalling all types of contact, the order of those receiving contact of any kind was as follows:

Contact group	Total
Own staff and colleagues	110
Former students	82
Training and educational institutions	70
Employers	64
Government bodies	52
Trade/professional organisations	41
Other	11

Although former students receive quite a lot of contact, 75 % of this is informal and irregular. It is also worth noting the regular contact (formal and informal) with employers, when assessing former students' responses (see "Problems after graduation" below).

#### **CRITERIA FOR DECIDING PROVISION**

As with question 7, there is an important differentiation in the importance of decision criteria between conservatoires and other providers, which the general overview does not pick up:

All providers	Pts	Conservatoires	Pts	Other providers	Pts
Own perception	429	Availability of funding	204	Own perception	235
Availability of funding	409	Availability of staff	199	Availability of funding	205
Own staff/colleagues	361	Own perception	194	Own staff/colleagues	183
Availability of staff	359	Own staff/colleagues	178	Availability of staff	160
Former students	241	Former students	110	Former students	131

The increased value placed by other providers in their own perception balances the overall picture in favour of this criterion as being the most important, but the availability of funding is considered more important by conservatoires. The issue of staff availability also differs between the two types of provider, perhaps linked to the type of provision offered by the different types of institution. The opinion of former students as to what is provided is nearly half as important as the most favoured criterion.

#### **REQUESTS OF TAILORED COURSES**

A wide variety of requests for tailored courses were received by both conservatoires and other providers, including several for ergonomics and improvisation. In the main, conservatoires received requests for performance and pedagogic skills provision, whilst requests to other providers were mainly for life and pedagogic skills.

#### **CONTINUING EDUCATION POLICIES**

Of those replying to this question, 23 providers have a written CE policy and 47 do not. Of the 23 who do have a written policy, however, 65 % are from the United Kingdom and 70 % are other providers. This indicates that a large majority of conservatoires across Europe have yet to formally consider the place of continuing education in their institution, although some replied that they are in the process of organising a written policy at the moment.

### FUTURE EXPANSION OF CE PROVISION

A third of all providers do not intend to expand their range of provision in the future, whilst those who do intend to expand in the following areas:

Area of provision	No. of providers
Pedagogical Skills	42
Performance Skills	35
Information Exchange	28
Life Skills	28

The expansion plans of conservatoires are worth noting separately for later comparison with former students' needs:

Area of provision	No. of conservatoires
Pedagogical Skills	25
Performance Skills	23
Information Exchange	18
Life Skills	15

### DEFINING NEEDS AND ENLARGING AWARENESS

Most respondents suggest increased communication/information exchange as the best way of improving how needs are defined, and several mention market investigation and other research. Some also mention the need for a CE policy as a first step, although one conservatoire wrote that there was no need to enlarge its awareness of future needs as it considered its contacts with the profession through staff as completely adequate.

## III.2.3. FORMER STUDENTS

### PROBLEMS AFTER GRADUATION

A wide variety of problems are mentioned, nearly all of which relate to the difficulty (or otherwise) of finding work. The main problem for former students is adjusting to the 'real' world after graduation ("The conservatoire study only gives you part of what you need ... Art and World need to be brought together" – Composer, Austria), as they have little or no experience of the professional music sphere. Despite the fact that providers say they have regular contact with employers, nearly half of which is formal (see "*Groups contacted when defining needs*" above), many former students state that they have few or no contacts on entering the profession. Also mentioned frequently is a lack of training in management/self management skills.

### SOLUTIONS

The two main solutions mentioned for the above problems are exchanging information with friends and colleagues (mentioned by most) and taking on 'additional' work, usually more than one job. Only the first solution helps the student to progress in their chosen field of work, as the extra work undertaken is often outside the music profession and 'additional' to what they feel they have studied for.

### SKILLS PROVISION

Former students were asked to indicate areas in which they have had training since graduation, and skills provision that should be available during their studies and after graduation (regardless of whether it is provided or not already). Notable results include the following:

#### Life Skills

- The skill which the majority of former students have had training in since graduation is 'Understanding international languages' (29.7 %).
- The top three skills that should be available during studies are:

Health	38
Cross-arts workshops	32
Law, tax	29

- The top three skills that should be available after graduation are:

Marketing	38
Fundraising	31
Law, tax	31

### Pedagogical Skills

- 'Teaching new repertoires' is the skill which the majority of former students (29.7 %) have had training in since graduation.

- The top three skills that should be available during studies are:

Teaching young children	27
Teaching new repertoires	27
Teaching adults	25

- The top three/four skills that should be available after graduation are:

Further dev't of teaching skills	34
Non-western music	22
Workshop leadership	22
Teaching adults	22

### Performance Skills

- The skill which the majority of former students have had training in since graduation is 'Further instrumental and technical *perfectionnement*' (48.4 %).

- The top three skills that should be available during studies are:

Improvisation	35
Participation in chamber music and larger ensemble performance	32
Application of analysis and musicology to performance practice	30

- The top three skills that should be available after graduation are:

Further instrumental and technical <i>perfectionnement</i>	45
Performing new repertoires	25
Stage presentation	23

### Information Exchange

- As might be expected, since leaving most former students have used local opportunities, and most would like international opportunities available after graduation. The majority would like more national information exchange available during their studies.

Additional skills suggested by those responding, and not listed on the questionnaire, include career planning and audition preparation.

Respondents were asked to choose the individual skills from any area that need to be provided for most urgently. The top three skills are 'Management' (46 students), 'Health' (31) and 'Further instrumental and technical *perfectionnement*' (24). The order of CE provision by area (calculated by the total number of mentions) is Life Skills (110), Performance Skills (77), Pedagogical Skills (42) and Information Exchange (18).

### METHODS FOR FINDING NEEDS AND DELIVERING INFORMATION

An index similar to that used to determine the *importance of funding sources* (see "*Important funding sources*" above) was used to calculate which methods should be used by providers to find out about former students' needs, and also from whom they wished to hear about CE availability. Meetings (228 points) and questionnaires (201) are the modes of contact favoured by former students (compare providers' preferences in "*Methods for defining needs*"), with telephone calls the least popular (156). There is also a clear wish for information about CE provision to be made available through the former conservatoire/music academy (320 points), with the next most popular organisations being a music information/resource centre (251) or employers (230).

### Analysis

Comparing the needs of former students with what is currently being provided by conservatoires, a mismatch becomes apparent:

<i>Current provision</i>		<i>Most urgent need</i>	
<b>Conservatoires</b>	<b>%</b>	<b>Former Students</b>	<b>Pts</b>
Information Exchange	64.9	Life Skills	110
Performance Skills	40.8	Performance Skills	77
Pedagogical Skills	38.1	Pedagogical Skills	42
Life Skills	32.2	Information Exchange	18

Although the data are not exact (see "*Methodology*" above), the trends indicate that there is a strong need for Life Skills which are not currently being prioritised by conservatoires, who are instead providing many opportunities for Information Exchange for which there is little need. If other providers are included in the analysis, the relative underprovision of Life Skills becomes even clearer (23.9%), as these are a low priority for this group (see "*Continuing Education provision*" above).

It could be argued that former students do not need Information Exchange opportunities because many are provided, and that the reverse is true for Life Skills. However, this ignores the fact that a clear need is expressed for Performance Skills, and to a lesser extent for Pedagogical Skills, even though these are being provided for. Additionally, as seen in "*Skills provision*" above, the data shows that former students do not think all skills should be made available all the time (i.e. both during studies and after graduation), indicating that they have a clear idea of what their needs are and when provision is most appropriate to them.

The mismatch between provision and needs becomes more apparent when the provision of/need for individual skills is examined. Within the total of all Life Skills provision (23.9%), Management skills are the least available (19.4%), with Health (41.4%) and Technology (26.6%) making up the bulk of what is provided. Comparing this to what former students consider to be their most urgent needs (from any area), a large majority say that Management skills are their first priority (46 students), with Health, another life skill, next most important (31 students). Put simply, the area of least provision is considered the area of greatest need.

Perhaps more important than this snapshot of current CE provision is what providers intend to make available in the future. As shown in "*Future expansion of CE provision*" above, of those conservatoires intending to expand their provision, the majority will do so in the area of Pedagogical Skills (25), with the area of least expansion being Life Skills (15). Not only is the area of maximum need not currently being provided for, therefore, but this situation looks likely to continue in future.

An explanation for the continuing mismatch might be the low importance given to the opinion of former students when deciding on provision (see "*Criteria for deciding provision*" above). The fact that former students are frequently consulted to define needs (see "*Groups contacted when defining needs*" above), and the relatively high importance of participants' fees as a funding source (see "*Important funding sources*" above), however, indicate that more can be done to correct the balance between CE provision and needs. In addition, the fact that it is conservatoires/music academies that former students would prefer to have information from concerning CE skills means that, even if they do not wish actually to provide such opportunities themselves, these institutions need to be aware of where such provision exists elsewhere. The even lower priority given to Life Skills by other providers, suggests that, if not made available by conservatoires, however, this provision is unlikely to exist at all.

## **CONCLUSIONS**

Even given the questionable reliability of some of the data used in this study, the clarity of the results, showing a mismatch between continuing education provision and needs, cannot be dismissed as insignificant. Students feel that the vocational preparation they receive gives them little indication of the musical world they eventually enter, and their entry into the profession is unexpectedly abrupt (the *Promuse* working group on professional integration has examined this area). Skills in management, particularly self-promotion, are required for the majority of graduates to successfully adapt to life as professional musicians, and, given the limited availability of this type of provision, former students are looking towards their conservatoires/music academies for help. These institutions need to consider what responsibility they have to the needs of their former (and current) students, and the impact this might have on continuing education provision and/or curriculum development.

One part of this reappraisal of the role of conservatoires should be an improvement in the tools used to define needs, or at least a clarification of the purpose of collecting needs information from different groups. The conservatoire that considered it unnecessary to enlarge its awareness of needs also stated that the opinion of its former students was the most important criterion for deciding what continuing education was available, yet what was provided did not reflect their needs. Similarly, the opinion of employers is considered three times less important than the most important decision criterion (and half as important as the

opinion of former students), yet the purpose of conservatoire training is to prepare students for a musical vocation (which must include employment).

Part of the difficulty is that there is very little information available about the labour market. Indeed, of the 248 questionnaires sent out to possible other providers as part of this study, only four were returned from employers. The complex and expanding nature of the unstructured employment sector, and the increasing mobility of musicians around Europe, mean that labour market data will become more and more valuable in the future, and the collection of information via former students will be vital. If this could be collated and maintained on a Europe-wide basis it would provide an essential resource for conservatoires, musicians and employers alike.

### III.3. ANALYSIS RESULTS OF STAFF DEVELOPMENT QUESTIONNAIRES

RINEKE SMILDE, WORKING GROUP CO-ORDINATOR

Although the *Promuse* research takes place only in the 15 EU countries the working group on continuing education decided to extend the research on staff development to the whole of Europe. Outcomes were regarded as being critical for policies and discussions to be developed within the AEC.

It should be taken into account that there was sometimes misunderstanding about the definition of "staff"; some of the schools included administrative staff in their answers as well, whereas other schools only answered the question with regard to their teaching staff. This research regards teaching staff.

126 questionnaires were sent; 76 answers were analysed which gives a response rate of 60.32%.

A short analysis of the answers per question follows below (see Chapter VII, appendix 10).

NB: Many respondents have given more than one answer to each question. Therefore the number of answers exceeds the number of respondents.

#### 1. WHAT METHODS DO YOU USE TO DEFINE STAFF DEVELOPMENT NEEDS?

The answers to this question are very divers and not much policy can be found. See for a detailed overview of answers to this question Chapter VII, appendix 10. A general outline is given below:

Total number of answers: 119 (most important are mentioned below)

• Formal discussions/interviews; staff appraisal scheme; staff meetings;	34 (45% of the respondents)
• Recommendations by coordinators/heads of department; management; evaluation board/council	17 (22% of the respondents)
• Questionnaires	10 (13% of the respondents)
• Requests by staff members	17 (22% of the respondents)
• No method	7 (9% of the respondents)

The answers can be divided in pro-active and reactive, from the point of view of the management of the conservatoire, where requests by staff members are meant as reactive: they can ask for continuing education after they notice a lack of skills themselves.

Noticeable is that schools are quite pro-active in their methods to define needs, but that the opinion of the students is in general neglected; only two of the respondents mention student evaluations as a means of (re)defining need for staff development.

#### 2. DO YOU OFFER CONTINUING EDUCATION TO YOUR STAFF? IF SO, WHAT DO YOU OFFER?

Total number of answers: 124. Twenty-two respondents claim to give no continuing education to their staff, of which 8 mention they do provide financial support. Another 13 respondents provide CE through other institutions. Those who have provisions mention mainly:

• Tailored courses, depending on need	10 (13% of the respondents)
• Guest speakers/teachers; masterclasses	8 (11% of the respondents)
• Educational courses on institutional level / study periods	6 (8% of the respondents)

A large part of the CE provision can be clearly divided into the same four main areas that were taken for the continuing education questionnaire to providers and former students (life skills, pedagogical skills, performance skills and information exchange) - see Chapter VII, 11. This consists of the following divisions: Life skills 54.16 %, pedagogical and performance skills both 16.6 % and information exchange 12.45 %.

The offered CE looks quite 'at random' seen the many different courses (see Chapter VII, appendix 10). Many courses will no doubt be meant for the administrative staff.

Noticeable is the fact that only one respondent regards teacher's exchanges with other institutions as a means for staff development.

**3. WHAT DO YOU THINK THE FUTURE NEEDS OF YOUR STAFF WILL BE?**

Total number of answers: 143. Mainly is mentioned:

• Pedagogic skills (new teaching methods, e.g. team teaching, group work, "coaching teacher" etc.)	32 (42% of the respondents)
• Technology (general, ICT etc.)	23 (30% of the respondents)
• (International) exchange	9 (12% of the respondents)
• High level specialisms	8 (11% of the respondents)

Again going back to the four areas of skills, life skills form 44.8 % of the answers, pedagogical skills 33.6 %, performance skills 12.9 % and information exchange 8.6 %.

The future need felt for technology is not reflected in the CE questionnaire of former students, nor does it match with the current provision.

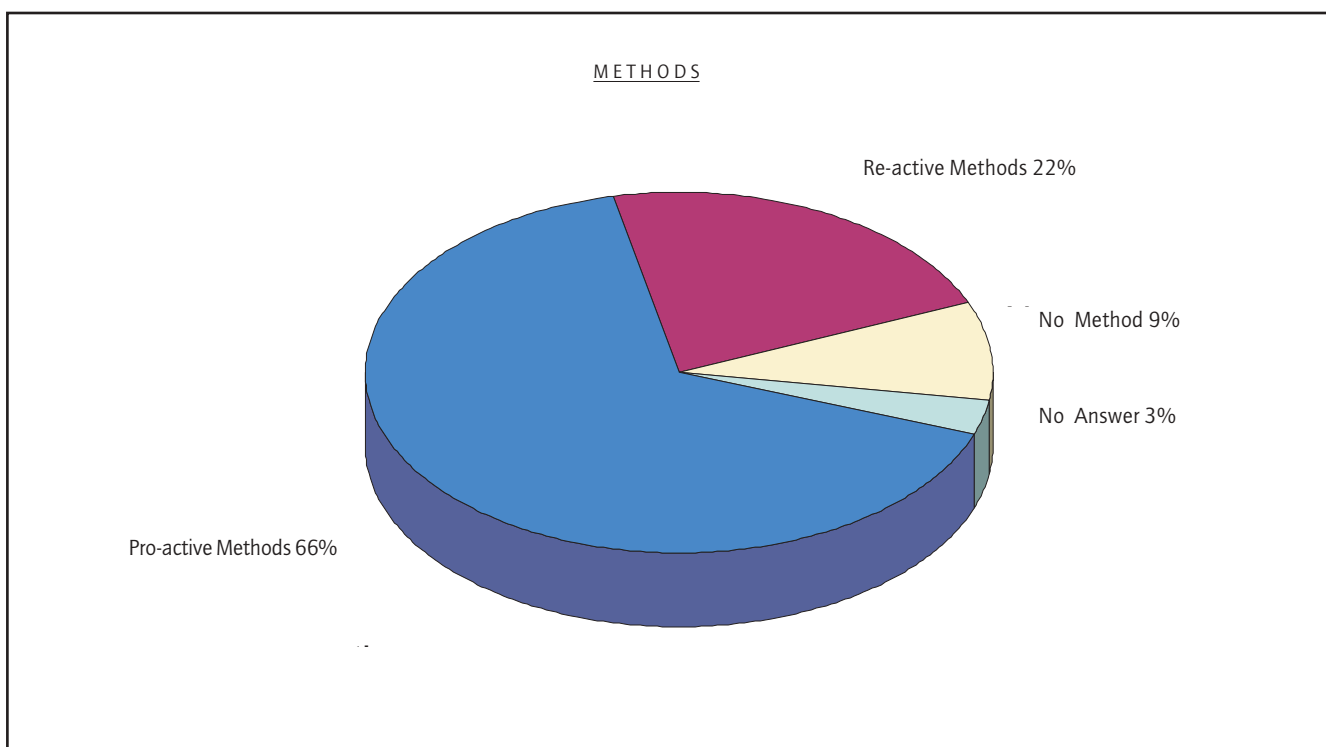
**4. IS THE CONTINUING EDUCATION YOU PROVIDE FOR YOUR STAFF COMPULSORY?**

Only in three cases the answers are affirmative.

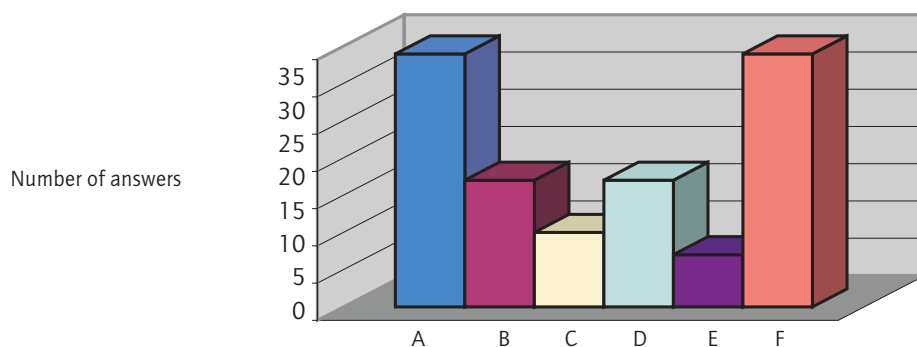
**5. DO YOU HAVE A BUDGET FOR STAFF DEVELOPMENT? IF SO, WHAT IS IT?**

**6. WHAT PERCENTAGE OF YOUR STAFF HAS BEEN INVOLVED IN STAFF DEVELOPMENT IN THE LAST FIVE YEARS?**

The answers that were received about these last two questions were too diverse to digest and next to that hardly analysable. Problems rose with regard to the definition of "staff"; some schools restrict themselves in the answers to teaching staff and some include the administrative staff. As far as the budget is concerned: not everyone mentioned real figures, which makes it impossible to compare results in this area.

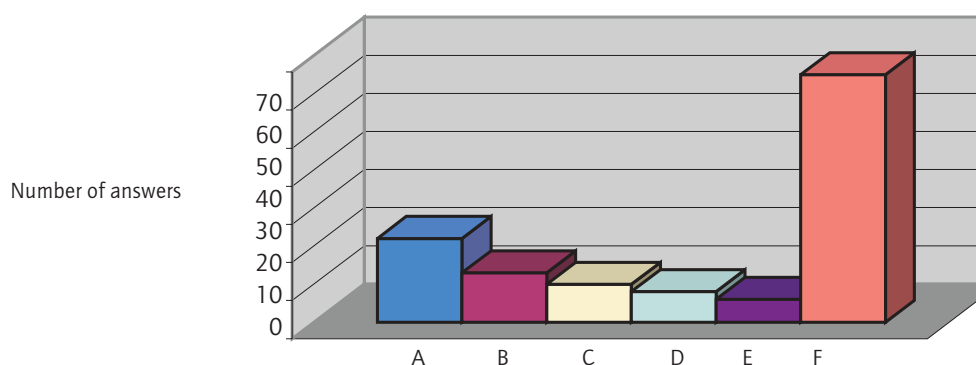


WHAT METHODS DO YOU USE TO DEFINE STAFF DEVELOPMENT NEEDS?



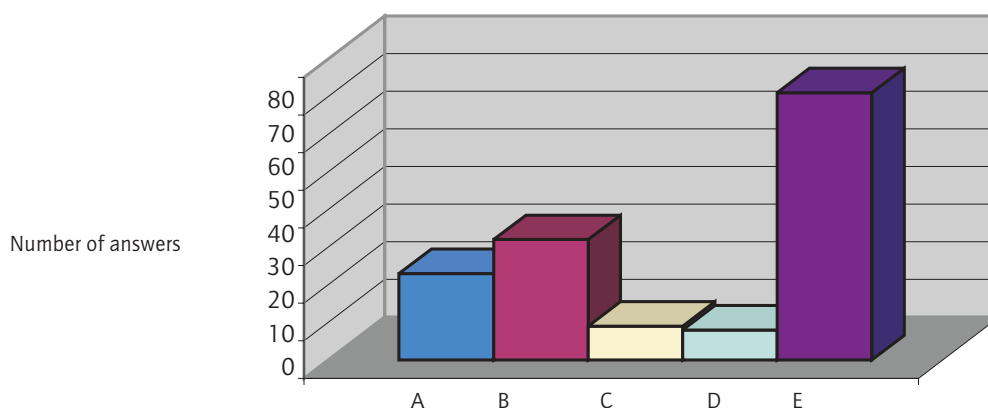
- |   |                                  |
|---|----------------------------------|
| A Formal discussions/interviews; staff appraisal scheme; staff meeting (34) | D Requests by staff members (17) |
| B Recommendations by co-ordinators/heads of department (17)                 | E No method (7)                  |
| C Questionnaires (10)   | F Other answers (34)             |

DO YOU OFFER CONTINUING EDUCATION TO YOUR STAFF? IF SO, WHAT DO YOU OFFER?



- |   |  |
|---|--|
| A No provision (22)                         | D Guest speakers/teachers; masterclasses (8)                   |
| B Provision through other institutions (13) | E Educational courses on institutional level/study periods (6) |
| C Tailored courses, depending on need (10)  | F Other answers, mainly specific courses mentioned (65)        |

WHAT DO YOU THINK THE FUTURE NEEDS OF YOUR STAFF WILL BE?



- |  |   |
|--|---|
| A Technology (general, ICT etc.) (23)  | C (International) exchange (9)                          |
| B Pedagogic skills (new teaching methods, e.g. team teaching, group work, coaching teacher, etc)(32) | D High level specialism (8)                             |
|  | E Other answers, mainly specific courses mentioned (71) |

Group discussions in the AEC learnt that in Austria there is hardly any continuing education provided for staff. Nevertheless teachers are stimulated to stay active, because each teacher is obliged to write a yearly report on his or her activities. These reports are published through the schools and will in future be used for evaluation. Teachers in the UK are stimulated to be more pro-active and involved in the schools' activities because of the staff appraisal system, in which each teacher has a yearly (compulsory) meeting with the management. During these conversations both sides can put forward their proposals (a/o about the need felt for continuing education) and, if necessary, the school can offer financial support for carrying out these plans. In several other countries (a/o The Netherlands, Sweden), schools work with systems comparable to the staff appraisal system. The Finnish situation is not comparable to any other country: Finnish policy attaches much value to continuing education for adults, there are several centres that provide continuing education in all areas. Each department of the Sibelius Academy, for instance, has one percent of its budget to spend on continuing education for its staff, with which training can be bought from the Continuing Education Centre.

Only a few schools have a separate budget for staff development. Most schools (with or without a specific budget for staff development) have contracts with their teachers in which only a certain amount of time, varying from 40% to 60%, is reserved for teaching. The rest of the teachers' time goes to preparation, administration, research and own development

Research: the Sibelius Academy provides grants for their teachers' research, which can be scientific, research by performing or even practical research.

It is also pointed out in discussions that teachers need to be constantly aware that they are not just teachers, but students as well. Staff development mainly has to do with the teachers' attitude. But: how do you tell a famous violinist he needs teacher training? It is felt that the teachers' role is changing; there is a need for "coaching" teachers. Teachers have to be shown respect for their methods and traditions, but at the same time they have to be stimulated to keep up to date, keep up with their students and keep developing themselves. In several countries (a/o Ireland, The Netherlands, Finland, Norway and Sweden) teachers have to evaluate their teaching from time to time (according to different methods). Teachers are responsible for their own development, but it has to fit into the strategic plan of the school. They have to be guided by the people in the centre of the school (management, director), who are sometimes more up to date, especially concerning links with the labour market.

The European Commission provides grants for the exchange of teachers in the framework of the Socrates programme: exchanging teachers is felt to be very rewarding to both sides. Though we need to exchange not only the top professors, but the young as well.

In order to encourage staff members to maintain current thinking in their field of study, regular evaluations with faculty heads and staff should be organised. Staff members need to be open to change; changes in the curricula evolve from changes in the labour market. By staying in touch with the professional field (and therefore with former students) staff can stay up to date and students can better be prepared for working life.

#### III.4. REPORTS OF NATIONAL PILOT SEMINARS ON CONTINUING EDUCATION

##### III.4.1. SEMINAR ON CONTINUING EDUCATION IN AUSTRIA, MAY 19&20, 2000 UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA

SANNE POSTHUMA, PROJECT ADMINISTRATOR

**PRESENT:**

Drs. Rineke Smilde,	<i>Promuse group co-ordinator, director of the North Netherlands Conservatoire</i>
Alex Knight	<i>Promuse member, projects manager of the Association of British Orchestras</i>
Sanne Posthuma	<i>Promuse administrator</i>
Prof. Dr. Gottfried Scholz	<i>UV, vice rector and head of department for music analysis</i>
Prof. Dr. Irmgard Bontinck	<i>UV, head of department for music sociology</i>
Prof. Mag. Franz Niermann	<i>UV, head of department for music pedagogy</i>



Prof. Dr. Noraldine Bailer	<i>UV, institute for music pedagogy</i>
Mag. Sabine Roth	<i>UV, head of foreign relations department</i>
Dr. Beate Hennenberg	<i>UV, assistant of the vice rector</i>
Prof. Dr. Peter Röbbke	<i>UV, head of Lehrkanzel for instrumental and singing pedagogy</i>
Prof. Michael Hruby	<i>UV, head of department</i>
Prof. Gerhard Kahry	<i>UV, music teacher</i>
Prof. Barbara Gisler	<i>UV, music teacher (flute)</i>
Dr. Lukas Haselböck	<i>former UV music student (composition)</i>
Mag. Ulrike Anton	<i>former UV music student (flute)</i>
Mag. Barbara Dobretsberger	<i>Mozarteum University, Salzburg</i>
A. Matschl	<i>head of Auslandsreferats at the Mozarteum University, Salzburg</i>
Matthias Naske	<i>General Secretary at the Austrian "Jeunesse Musicale"</i>
Caroline Wimmer	<i>Austrian "Jeunesse Musicale"</i>
Dr. Michael Wimmer	<i>Geschäftsführer of the Culture service of Austria, Vienna</i>
Mag. Ulrike Giessler	<i>Culture service of Austria, Vienna</i>
Dr. Peter Seitz	<i>head of department at the Ministry of Education, Science and Culture</i>

### CONTINUING EDUCATION IN AUSTRIA

Continuing education is hardly present within Austrian education programmes. The attitude towards continuing education in Austria can be demonstrated with the following example: the word "Ausbildung" implies that a person's educational development takes place during the school period and stops after graduation.

Seen that in Austria education is currently subject to a major reorganisation, this pilot could function as one of the starting points in the development of a national policy and/or attitude with regard to continuing music education in Austria. In addition, this pilot will enable the *Promuse* members to reflect upon their work.

### PILOT SET-UP

This pilot has been organised as a focus group consisting of conservatoire staff members (policy makers, teachers and others), persons from the employers' side, former music students, a member from the Ministry of Culture and three *Promuse* members. All participants are from Austria, except for the *Promuse* members. The discussion topics that have been presented to this focus group are the following:

**Introduction** - chaired by Prof. Dr. Gottfried Scholz, vice rector of the University of Music and Performing Arts Vienna.

- Introduction of the participants;
- General introduction of the *Promuse* project - by Drs. Rineke Smilde, director of the North Netherlands Conservatoire and co-ordinator of the *Promuse* continuing education working group;
- Explanation of *Promuse* research and provisional results - by Alex Knight, projects manager for the Association of British Orchestras and member of the *Promuse* continuing education working group.

**Discussion and case studies** - chaired by Prof. Dr. Irmgard Bontinck, head of the Institute for Music Sociology at the University of Music and Performing Arts Vienna.

- General discussion – we will among others look at how to expand the outcomes of our questionnaire analyses from a country-to-country basis to a European level. In other words: at what level can we start to generalise?
- Three case studies

#### 1. Relationship between the former students' needs and the curriculum

How much and to which level should conservatoire policy be "dictated" by the needs of former and current students? The same question can be asked with regard to employers' needs.

#### 2. Information exchange

Research has shown that most information seems to be gathered through informal channels (in all countries!). There is an enormous need for national and international information exchange between colleagues. Could developing a proper instrument for information exchange fill the gap between provision, former students' needs and the professional field / market / employers?

#### 3. Staff development

How do we, as conservatoire staff, respond to change: on the level of attitude, curriculum improvement and context? Do we consider it important to be a learning organisation?

**Discussion on the outcomes of the previous topics and focus on continuing education in the Austrian curriculum** - chaired by Prof. Dr. Franz Niermann, head of the Institute for Music Pedagogy at the University of Music and Performing Arts Vienna.

As point of departure for the Austrian curriculum the following issues will be discussed:

- Which tools can be developed to establish relationships between conservatoire curriculum and continuing education (attitude, staff development, a transparent curriculum).
- The last years at a conservatoire and the first years after graduation should be seen as a whole, so the student will not "fall into a gap" after graduation. Professional integration (including attitudes about organising ones own ideas about continuing professional development) should start during the study period.

## **GENERAL INTRODUCTION OF THE PROMUSE PROJECT**

BY DRS. RINEKE SMILDE

*Promuse* is a project co-ordinated by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), which aims to strengthen the relationship between higher music education and the professional music world throughout Europe. The two-year project is supported by the LEONARDO programme of the European Union. In order to be able to offer music students and professional musicians better professional opportunities, the areas of professional integration and continuing education are being addressed. The objectives of *Promuse* are:

1. To obtain a clear insight into the most significant social, economical and technological changes affecting the professional world of music;
2. To produce an overview of the current state of and the latest developments in continuing music education and professional integration of musicians on a European level;
3. To develop an analysis of the current needs for continuing education in music professional integration of musicians on a European level;
4. To develop effective models of collaboration between educational and non-educational organisations (e.g. employers);
5. To provide educational establishments with various proposals and tools - publications and pilot projects - for innovative curriculum development designed to improve professional integration for European music students;

The two research areas have been divided between two working groups, the professional integration and the continuing education working group, each consisting of at least one representative per partner organisation. (AEC, Sibelius Academy Continuing Education Centre - Helsinki, Centre de Ressources Musique et Danse de la Cité de la Musique - Paris, Association of British Orchestras - London, European Music Office - Brussels, Stichting PodiumKunstWerk - The Hague, Koninklijke Nederlandse Toonkunstenaars Vereniging - Amsterdam).

This pilot in the second year of *Promuse*, has been prepared by the continuing education working group. The group has devoted itself to work on statistical research and the development of tools and policies with regard to continuing education in music at a European level. To find out about existing provision and needs within the sector for professional musicians, three target groups are being studied: conservatoires, other continuing education providers (employers, unions, etc.) and former students – all within the 15 European member states. Two questionnaires have been developed on continuing education: one for providers (among which conservatoires) and one for former students.

The questionnaires have been disseminated as follows:

- continuing education questionnaire to conservatoires: 85 have been sent in October '99 to conservatoires within the 15 member states of the EU, up to now 51 have answered<sup>1</sup>;
- continuing education questionnaire to other continuing education providers: 179 have been sent in October '99 – January '00 to providers within the 15 member states of the EU, up to now 61 have answered<sup>1</sup>;
- continuing education questionnaire to former students: 85 conservatoires within the 15 member states of the EU have been asked to provide us with a list of 5 random former students (maximum three years after graduation). The mailing has started in February 2000. Up to now we have sent out ± 150 questionnaires (several conservatoires have taken up the mailing themselves) of which 63 have been answered<sup>1</sup>.

<sup>1</sup> These figures refer to the state of affairs at the time of writing this report. The provisional results are based on other (smaller) figures at the time of the pilot, May 2000

The chasing for answers will continue until October 2000.

In addition to these two questionnaires, a third one about staff development needs has been developed, because the role of staff is pivotal in teaching students how to learn and to connect with the outside world. The answers to the staff development questionnaire have not been processed into the provisional results that have been point of departure to this pilot.

During the annual AEC conference, which will take place in Italy in November 2000, continuing education and staff development will be main topics of discussion.

## **EXPLANATION OF PROMUSE RESEARCH AND PROVISIONAL RESULTS**

BY ALEX KNIGHT

As a starting point for the questionnaires four areas were used that were outlined as important by conservatoire principals and students in a preliminary questionnaire<sup>2</sup>, produced by the AEC before the start of *Promuse*. These areas are performing skills, pedagogic skills, life skills and information exchange. Technology is considered as part of all four skills, rather than a separate skill. The questionnaires should provide us with information on what continuing education provision already exists, what the current needs are concerning continuing education and how the outcomes of these two issues add up. In this matter Conservatoire needs and provisions will also be compared to those of other continuing education providers. Although the *Promuse* members aim to, among others, perform statistical research, we should not hang on to this too tightly. The provisional results – which are a mixture of statistical, quantitative and anecdotal information – have provided us with insight into needs and trends within this area. 39 Conservatoire questionnaires, 23 “other providers” questionnaires and 18 former students questionnaires have been digested into these provisional results.

A text, consisting of a working document in which the answers to each separate question have been broadly outlined, was handed out to the participants of the pilot. For this working document, the results have not been separated per country.

Before processing the answers, several assumptions have been made towards qualitative and quantitative accuracy and towards truth:

- Data has integrity, even though
  - “provision” could also mean “access to”;
  - provision could apply only to certain pupils (e.g. languages for singers)
  - courses having started more than five years ago are not necessarily provided for at present;
- Data is uniform (as mentioned, results will later on be processed and analysed for each country separately);
- Missing data correspond to “no provision” (though could be forgotten or misunderstood);
- The correct person (with the right opinion) has filled in the questionnaire;
- An “average” cross-section of people is surveyed, i.e. we have not just reached those with extreme opinions;
- Questions have not been misread, even though
  - e.g. in questions 7 and 10 respondents are asked to put answers in order of importance (1, 2, 3, etc., where 1 is most important). Several respondents have only filled in 1,2 and 3 and we have to assume they deliberately left out 4, 5, etc.;
- Words and terms have been understood in the right way, even though
  - e.g. “school music” could mean a different thing in Holland than in Italy;
  - certain words and terms could be read differently once translated.

Provisional results were then presented.

## **DISCUSSION OUTCOMES**

### INTEGRATION INTO THE PROFESSION

Students do not feel prepared for what is going to happen after graduation. The questionnaires have shown that many former students feel they lack management skills, they do not know how to organise their own musical career. This issue is confirmed by the participants of this pilot (former students as well as others). Often the ‘Hohen Kunst’ is the ultimate aim, more than professional integration. The school creates a safe environment for the students, but they are completely left alone after graduation. They do not know where to go, because they have not learned about the labour market. Schools prepare their students for musicianship and teach them music skills, but part of their education should be about **preparing for the labour market**, especially in the last

<sup>2</sup> This questionnaire was developed by the working group on Continuing Professional Development, which was part of the AEC Thematic Network’s Project for Music in the framework of the SOCRATES programme (European Commission). The project report can be requested at the AEC office.

part of their studies. It would be an ideal situation if the teacher would take this upon him- or herself, but unfortunately not all teachers are suitable for this task, which has a great deal to do with attitude: **staff development!** In addition to being taught about their instrument, students should be taught as well to be curious and how to manage their own development. The knowledge about the professional future should also stretch out to pre-college teachers!

Within the University of music plans are being developed for a project in which students will be asked to register every activity having to do with their education (study repertoire, projects, concert programmes, compositions/arrangements, etc.). They are personally guided by someone other than their teacher. Arrangements are also being made for organising a three-day get-together for students after admission (before school has started) to discuss topics concerning education and profession. During processes like these, students are stimulated to think about their personal development. In addition, the student will feel closer to the school itself, instead of only relating to the teacher.

#### STAFF DEVELOPMENT AND INFORMATION EXCHANGE

How does one teach the teachers? The school itself should be (come) a **learning institution**. A lot of expertise is present, but there is not enough collaboration. Many former students have pointed out in the questionnaires that information exchange is an important issue and that they have a big need for it. **Information exchange** would be a very useful tool for teaching the teachers. Information exchange is mostly informal, but should be present in a more formal manner as well: provide possibilities for teachers to visit other schools / other countries and get teachers/musicians from other schools/ countries to visit your school. Information exchange should also be organised with the professional field. In addition, schools have to find forms (like this pilot!) and mutual grounds to get teachers together to discuss these issues and "open them up".

Summer courses, for example, will not only provide a student with musical skills and teach him how to develop his own continuing education, but the student will also bring this information back to his teacher. **Staff development goes hand in hand with continuing education.**

#### RESEARCH

What is the labour market (job situation, vacancies, needs, providers)? Schools and their staff members do not have enough insight into this to enable them to provide their students with proper preparation. Research, empirical studies, into the labour market can provide schools with the information that is needed for reorganising curricula.

A lot of research activities are being and have been carried out, but these should be gathered together, preferably on a European level. The music pedagogy department of the University of music and performing arts in Vienna for instance has been working on two research projects. In the first project a system has been developed in which the careers of former music pedagogy students have been researched and processed into career patterns/profiles. For the second project the careers of other former music students have been analysed as well. Projects like these have provided the school with an insight into the profession – and its needs – their students are trained for. This also leads to staff members becoming more aware that the future of their students consists of more than just the high art of music. Research projects like this should be implemented into other departments (pedagogy departments tend to be more open to such developments and in closer relation to the labour market than departments for performing musicians) and schools as well and preferably even on a (inter)national level.

Chapter V.1 contains the lecture about this research that was presented by Professor Doctor Bailer during the pilot.

#### IDENTIFYING NEEDS; KEEPING TRACK OF FORMER STUDENTS

**Needs can only be identified through contact with former students, which depends largely on the corporate identity!**

Previously mentioned research projects can only be thoroughly carried out if the school has a well working method for keeping track of former students (in which special attention is given to the situation of foreign students). The teacher could play a central part, but especially the school itself should form a corporate identity. The school has to create an environment in which a student experiences the school as its Alma Mater. Former students need a reason to stay in contact with the school, they should be convinced of the benefits for themselves. In the US, for example, former students tend to stay in contact with their school because of certain benefits. After graduation former students should be able to return to the school for help, questions and continuing education. This will also bring the school feedback on its curriculum as well as an insight into the labour market. With regard to this question, an important question is raised: **where does the responsibility of the school for its former students end?**

The music pedagogy department of the University of music has a programme, "Accompagnato" (see chapter V.2), in which courses are organised for current students as well as for alumni. This has turned out to work very well: former students get extra training in the skills they lack and current students get to form a picture of what the labour market is like through contact with former students. This programme also provides for individual guidance for former students.

#### OUTCOMES FOR AUSTRIAN CURRICULUM

1. It is concluded that continuing education is closely connected with staff development. The main issue is to be a learning organisation. "Teach the teachers to have a curious outlook on new developments." Sharing knowledge, information exchange and the feeling of a corporate identity is felt to be crucial.
2. Austria says "yes" to **continuing education**! The structure in which this will be provided will be like an "Ambulatorium" – part within the curriculum and part aside.
3. An **alumni organisation** will be created, extended to the "Konzertfach", the music performing area. An institution for music alumni, which would include a career centre, would be a perfect method for gathering information about ones former students and about the labour market and at the same time function as a career centre (a/o including a vacancy bank) for former students. For research into and the set-up of such an institution, music universities in Austria can work together with music universities/conservatoires from other "similar" countries.
4. It is decided that a **working group will be established on a national level** to work on the outcomes of this seminar.

#### III.4.2. SEMINAR ON CONTINUING EDUCATION IN SPAIN, MARCH 16&17, 2001 CONSERVATORIO SUPERIOR DE MUSICA 'EDUARDO MARTIMEZ TORNER', OVIEDO

##### PRESENT:

Prof. Encarnación López Arenosa	<i>Real Conservatorio Superior de Música de Madrid - pedagogy dpt</i>
Prof. Javier Artiga	<i>Department of Culture and University Murcia - musical advisor</i>
Prof. Manuel Fernández Avello	<i>Conservatorio Superior de Música de Oviedo - director of studies</i>
Prof. Antonio Narejos Bernabéu	<i>Conservatorio Superior de Música de Murcia - vice-director</i>
D. Gonzalo Blanco	<i>Orquesta Sinfónica Ciudad de Oviedo - manager</i>
Prof. Aurora Chacón	<i>Conservatorio Superior de Música de Badajoz - director</i>
Prof. V. Leoncio Dieguez Marcos	<i>Conservatorio Superior de Música de Oviedo - director</i>
Prof. Luisa M <sup>a</sup> González Alonso	<i>Conservatorio de Música de Langreo - director</i>
Prof. Gregorio Gutierrez	<i>Orquesta Sinfónica Ciudad de Oviedo - conductor</i>
Dr Ian Horsbrugh	<i>Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, Académies de Musique et Musikhochschulen (AEC) - president; Guildhall School of Music and Drama - director</i>
Prof. José Luis Iglesias Riopedre	<i>Government of the Principality of Asturias - vice-minister of education</i>
Mr. Alex Knight	<i>Association of British Orchestras - projects manager</i>
Prof. José M <sup>a</sup> Martínez Sánchez	<i>Conservatorio de Música de Avilés - director</i>
Miss. Sanne Posthuma	<i>Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) - Promuse administrator</i>
Drs. Martin Prchal	<i>Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) - chief executive</i>
D. Luis Heres Prieto	<i>Fundación Príncipe de Asturias - music dpt secretary</i>
Prof. M <sup>a</sup> Covadonga de la Riva Llerandi	<i>Conservatorio Superior de Música de Oviedo - secretary</i>
Prof. Blanca Reyes Rodriguez	<i>Conservatorio Superior de Música de Tenerife - director</i>
Prof. Vicente Sánchez García	<i>Vice-Consejería de Educación - musical advisor</i>
Drs. Rineke Smilde	<i>Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) - Promuse working group co-ordinator; North Netherlands Conservatoire - director</i>
Prof. Daniel Vega	<i>Real Conservatorio Superior de Música de Madrid - vice-director</i>
Prof. José Manuel Rivas Yañez	<i>Government of the Principality of Asturias - inspector of education</i>
Prof. Cristóbal Zamora	<i>Conservatorio Superior de Música de Oviedo - director of studies</i>

##### PROGRAMME

This pilot seminar was organised as a focus group consisting of conservatoire staff members (policy makers, teachers and others), persons from the employers' side, representatives from the Ministry of Culture of Asturias and representatives from the AEC and *Promuse*. All participants are from Spain, except for the AEC and *Promuse* representatives.

## FRIDAY, MARCH 16

### 17.30 Introductions:

- Prof. V. Leoncio Dieguez Marcos, director of the Conservatorio Superior de Musica "E. Martinez Torner"
- Prof. José Luis Iglesias Riopedre, Vice-Consejero of Education for the Government of the Principality of Asturias,
- Dr. Ian Horsbrugh, AEC president
- Drs. Rineke Smilde, director of the North Netherlands Conservatoire and co-ordinator of the Promuse working group on continuing education

### 18.30 Interval

### 19.00 Presentation of Promuse research results

- Mr. Alex Knight, projects manager for the Association of British Orchestras and member of the working group on continuing education

### 19.30 General discussion

Discussions on the impact of the Promuse research results on the situation concerning continuing education in Spain

- Chaired by Prof. Cristóbal Zamora

## SATURDAY, MARCH 17

### 10.00 General discussion

#### *1) Relationship between the former students' needs and the curriculum*

How much and to which level should conservatoire policy be "dictated" by the needs of former and current students? The same question can be asked with regard to employers' needs. What does this mean for staff development: on the level of attitude, curriculum improvement and context? Do we consider it important to be a learning organisation?

### 11.30 Interval

### 12.00 General discussion

#### *2) Information exchange*

Research has shown that most information seems to be gathered through informal channels (in all countries!). There is an enormous need for national and international information exchange between colleagues. Could developing a proper instrument for information exchange fill the gap between provision, former students' needs and the professional field / market / employers?

### 13.00 Conclusions and closure

## **INTRODUCTIONS**

After a word of welcome by Mr Dieguez Marcos, in which he pointed out that many developments in the cultural field are currently taking place in Europe, Mr Iglesias Riopedre elaborated on this issue. Culture is a common international ground, but cultural differentiation is essential. The European Union started as an economic liaison, yet understanding and valuing cultural differences are more important in uniting Europe. Mr Iglesias Riopedre also stressed the importance of linking professional music education with the professional field. In Asturias, for example, there are 30 music schools, 25 music associations, 5 regional conservatoires and 1 conservatoire. The link with the professional field should be much more intensified.

*For the general introduction on the AEC, please look at chapter I.*

*For the general introduction on the Promuse project, please look at chapter I.*

*For the presentation of the continuing education research results, please look at chapter III.2.*

*For the presentation of the staff development research results, please look at chapter III.3.*

## **DISCUSSION OUTCOMES**

The Promuse research was used as a point of departure for discussions on continuing education and staff development in Spain. The Spanish Ministry of Education issues a Degree on Superior Music Studies, equivalent to a university degree. However, the conservatoires themselves are still legally considered as secondary education institutes. As of October 2001 the Spanish education system "L.O.G.S.E" will undergo some important changes. In the new system, the Spanish conservatoire ("Conservatorio Superior") will finally be accredited as an institution for higher music education. This will enable the conservatoires to exercise more influence on how to arrange their organisational structures and their curricula. With the present system, Spanish conservatoires are relatively restricted in their decision-making.

## KEEPING TRACK OF FORMER STUDENTS / PROFESSIONAL INTEGRATION / CONTINUING EDUCATION / INFORMATION EXCHANGE / STAFF DEVELOPMENT

Because of the current education system, there has not been much space to work on issues like continuing education and keeping track of former students. However, **keeping track of former students** is not only a matter of time and money, but also depends on the **corporate identity**. The conservatoire has to create an environment in which students experience the school as its Alma Mater. Students then have the incentive to stay in touch.

Spanish conservatoires still have their main focus on creating musical geniuses, whilst many of the graduates end up as teachers. This does not necessarily mean, however, that the structures of the **curricula** have to be changed, but the focus within them should be on raising awareness amongst the students about the reality of their future professional life: managing expectations. A conservatoire study should be seen as an intensive period in the entire lifelong learning process. The curriculum should provide as much as possible, but we cannot put everything into the curriculum.

The participants to this seminar did not agree entirely on when **continuing education** should take place: should it start during studies, or after graduation? In this respect it was clarified that **professional integration** should start during studies and should be seen as part of lifelong learning. Continuing education – also part of lifelong learning – starts after graduation, whilst entering professional life.

It is pointed out that even though there are many restrictions in the current system and there is some scepticism towards the intentions/interest of current and former students, conservatoires could become much more pro-active. **One option** – which could also function as a tool for keeping track on former students – would be to offer current and former students optional management and administration courses or courses in any other professional development skills. However, current and former students have different needs. Most students will probably not want to attend courses on tax, unless they have to deal with it in real life. Therefore, these courses would have to reflect the real job situation. Current Spanish administrative and technical courses need to be updated. It is also stressed that former students should be able to return to the conservatoire for specific (optional) courses they did not take during their studies: e.g. chamber music or larger ensemble courses.

**Another option:** there has been a project in which Spanish primary and secondary schools have worked together with professional companies on technological skills. The results were very practical and useful. Projects like these can be used as models of good practice.

In Spain, **postgraduate studies** are only provided by universities. The reason for this is that only specially qualified teachers can teach postgraduate courses; these teachers are only present in universities. This is one of the things that the conservatoires want to change within the new system. In addition, the implementation of the two cycles system of the Bologna declaration (see below for an explanation), will also enable conservatoires to organise post-graduate study programmes.

It was also pointed out that within the cultural field hardly any attitudes can be found towards creating employment: **the cultural field should be a job promoter!** In addition, one of the things that need to become clearer are the diploma demands from the different employers in the music field. The Orquesta Sinfónica del Principado de Oviedo, for instance demands a higher education diploma from its candidates.

**Information exchange** has proven to be a very useful tool for professional development. Therefore, it was proposed that Spanish conservatoires will try to develop a programme in which teachers and students (in the last years of their studies) can visit other Spanish conservatoires to learn different things in different places. This will also stimulate student mobility.

With regard to **student and teachers exchange**, it was pointed out that insight into the different training programmes are often as important as insight into levels. It was proposed to develop a databank, funded by the European Commission, with information on study programmes. However, through Promuse the AEC has been involved in the development of the European Observatoire for Music Professions. This Observatoire has yet to take shape and whether or not a databank on study programmes will be part of it, still remains to be seen.

**Staff development** is essential in preparing the student for his professional career, while the attitude of the teacher reflects upon the student.

Teachers' exchange, on a national as well as on an international level, should be seen as an important part of staff development. Research should also get a more important place within the development of staff.

## INTERNATIONALISATION

In the framework of lifelong learning, the **Bologna Declaration** (19-06-1999) was discussed. This declaration is a pledge taken

by 29 European countries to reform the structures of their own higher education system in such a way that overall convergence emerges from the process at a European level. It is not just a political statement, but a binding commitment to an action programme. It should not be seen as a threat or limitation, but as a stimulus with which more possibilities can be created. One of the main aims is to establish mobility. The Bologna Declaration is not a path towards the "standardisation" or "uniformisation" of European higher education; the fundamental principles of autonomy and diversity are respected. The higher education system should be based on two main cycles: undergraduate and post-graduate. The minimum duration of these cycles are set. Another main issue of the Declaration is the development of a European credit transfer system in the context of comparability of studies and diplomas. The next important meeting in the Bologna Process will take place in Prague on May 18-19 of this year. In this regard the AEC has taken on the role of informing its members on these issues. The AEC has established a working group to stay on top of these developments and to look at the implications for higher music education. In addition, the AEC has developed its own declaration that amongst others evolved from this Bologna Declaration.

With regard to the Bologna declaration, it is pointed out that many countries are currently in the midst of major changes in higher music education. However, it is very complicated to keep track of the situation in each country. The "Caprices d'Europe" for instance, was a study performed by the AEC in 1997 about violin curricula in European conservatoires. This has proven to be a very useful study, but it would be impossible to carry out and update similar studies in all instruments and programmes.

The AEC organises yearly meetings with representatives from European conservatoires to talk about **international exchange** programmes and other issues/problems/ideas with regard to exchanges. These meetings can also be attended by non-AEC members. The next meeting will be in Leipzig in September of this year.

In addition, 8 until 10 June a meeting will be organised at the 'Conservatorio Superior Municipal de Musica' in Barcelona in the framework of the European CONNECT project "Music Education in a Multicultural European Society", that is co-ordinated by the AEC.

#### DIPLOMA ACCREDITATION

It is pointed out that in many countries (e.g. the Netherlands) a conservatoire diploma does not have university degree status, but this does not have to be a problem as long as the conservatoire diploma has the status of a higher education degree. The Bologna Declaration does not speak of university level either, but of higher education (which includes conservatoires).

#### FOLLOW UP / "DECLARATION OF INTENTION"

1. The Oviedo conservatoire will disseminate this report amongst all conservatoires in Spain. Daniel Vega will also give a report of the seminar at the next meeting with the association of Spanish conservatoires ACESEA.
2. A joint meeting will be organised with representatives from the ACESEA and the AEC.
3. It is intended to organise discussions between Spanish conservatoires about their role. These kind of debates are essential and should be "owned" by the conservatoires, not by the government. A joint proposal should be written for the Spanish Ministry of Education concerning the issues discussed (continuing education, staff development, diploma accreditation and internationalisation). The Bologna Declaration can be used as a framework for this.
4. Conservatoires can organise debates with their students to find out about their needs. Even though some institutions still think their students do not know what they need, involving them could function as a mirror.
5. As mentioned above, it was proposed that Spanish conservatoires could try to develop a national mobility programme – which should eventually function as a basis for a stronger European mobility of students and teachers. This programme could for instance contain optional subjects strongly connected with the labour market, in which students (in the last years of their studies) and teachers can visit other Spanish conservatoires to learn different things in different places.

### **III.5. REPORTS OF AEC CONFERENCE SESSIONS**

#### **III.5.1 STAFF DEVELOPMENT SESSION, AEC CONFERENCE BUCHAREST, 7 NOVEMBER 1999**

**CHAired AND REPORTED BY PROF. GEORGE CAIRD, PRINCIPAL OF THE BIRMINGHAM CONSERVATOIRE**

The Leonardo '*Promuse*' project on Continuing Education in Music Professional Integration of Musicians has been an important part of the AEC's work over the past two years. Under the guidance of Rineke Smilde some interesting results have emerged



from a questionnaire on issues of staff development and these results were presented at a session in the Bucharest conference.

Responses to the questionnaire have shown the range of views and needs on staff development in conservatoires. To begin with, there are many different methods of approaching staff development within institutions. These include formal or informal discussions with staff, appraisal systems, staff meetings, questionnaires and annual reviews or strategic plans. This variety of methodology has indicated that conservatoires themselves have a wide range of attitude to staff development generally with some institutions giving more attention to the developmental needs of staff than others. Some institutions have found that resource constraints have limited activity on staff development while others have been able to run systems within existing budgets or contracts. In most cases however staff development has been seen as an important element in the development of our institutions. In Austria, for example, staff is required to write an annual report on their activities. These reports are published and can be used for staff evaluation. In England, appraisal systems identify staff developmental needs that can be acted upon if resources are available.

It was agreed that these responses to the '*Promuse*' questionnaire acted as an excellent basis for discussions during the session in Bucharest. Methods of approaching staff development led to a discussion on the appointment of staff. It was agreed that one of the most critical tasks facing the Management of our institutions is the appointment of staff to a structure that will take the institution as a whole forward. In some cases government regulations result in restrictions which can be unhelpful in arriving at the best overall appointment. For example equal opportunity regulations can swing an appointment decision away from the best candidate.

It was established that institutions differed in the available budgets for staff development. Only a few conservatoires have distinct budgets set aside and these vary in size considerably. Most institutions included staff development as part of staff contracts. Usually between 40% & 60% of contact time is devoted to teaching with the remainder of time devoted to a mixture of administration, research and personal development.

A central part of staff development for most institutions is research. The diversity of research taking place in AEC conservatoires has already been mapped through a Socrates TNP Working Group but it was agreed that the connection between this study and issues of staff development should be further explored. The availability of sabbaticals, for instance, has a significant impact on the staff development of an individual institution.

One important area, which has emerged in recent years, is that of Performance Practice. Opinions varied considerably with some participants feeling that a historical approach to the performance of music can be limiting whilst others felt that performance practice could apply more to contemporary music and music of any age. Attitudes to new developments including new notation systems could be more broad-minded, and music that has been composed recently is too often left untouched in our conservatoires. New technologies demand more development and our teachers often need assistance in keeping up with our students!

Teaching and teacher training were the final topics to be covered in this session. It was agreed that the teaching expertise of our staff is a huge resource that is often difficult to assess or influence. Many of our teachers have not received formal teacher training but nevertheless have great experience derived largely from the teaching traditions of which they are a part. There was a strong feeling that more work should be done to understand these traditions and how they relate to modern approaches to teaching and teacher training.

This was an important session in which it was recognised that our conservatoires are lucky to have the resource of distinguished and experienced professional musicians in our staff. Resource and time constraints need to be overcome to nurture and make full use of such a resource. It was felt that AEC could continue to keep this area under review. More detailed sharing of good practice, or staff development could lead to some exciting developments in the work of our conservatoires.

### III.5.2 CONTINUING EDUCATION SESSION, AEC CONFERENCE VICENZA, 20 NOVEMBER 2000

One of the crucial issues of this conference session was the outcomes of the former students questionnaire and the awareness of their needs, during and after their studies. The results of the discussions were to provide the working group with feedback for the further continuation of the project.

After a general introduction about the work of the *Promuse* working group on continuing education by Rineke Smilde, the results of the questionnaires on continuing education were presented by Alex Knight. Rineke Smilde presented the outcomes of the staff development questionnaire separately.

A case study, evolving from the outcomes of the continuing education questionnaires, was presented. In this case study a comparison was made between continuing education provision and the needs of former students in a certain (anonymous) country. We looked at the match/mismatch between (former) students' expectations and needs and what is actually offered by Conservatoires and other providers.

Four breakout groups targeted a question regarding this case study and/or staff development:

1. WHERE DOES THE CONSERVATOIRE'S RESPONSIBILITY BEGIN AND END RELATIVE TO NEEDS EXPRESSED BY FORMER STUDENTS? WHAT DOES THIS IMPLY FOR CONTINUING EDUCATION AND/OR CURRICULUM DEVELOPMENT IN OUR CONSERVATOIRES?

*Chaired by Christopher Bochmann, Escola Superior de Musica de Lisboa*

It was felt by this group that statistics were too insufficient to be speaking of outcomes. There are big differences between countries as well as between institutions. Besides, the age of a former student and the situation in which he or she finds him- or herself might be of great influence to the answers given.

Regarding the definition of pedagogic skills, the group thought that not only the training/theory students get in teaching, but also the way they are taught themselves should be looked at.

The admission age is very different; students find themselves in different situations concerning their knowledge and capability towards life skills. The question came up to what extent a curriculum can be defined that answers to the different needs of these different students. The curriculum is already "filled". However, schools should keep in close contact with former students – at least three years after graduation – as well as with employers. Based on the demand that comes from this, continuing education can be provided.

2. WHAT TOOLS OR METHODS NEED TO BE DEVELOPED TO MATCH FORMER STUDENTS' NEEDS WITH THE OVERALL CURRICULUM? WHAT GUIDELINES COULD/SHOULD THE AEC PROVIDE TO ASSIST CONSERVATOIRES IN THIS AREA?

*Chaired by Gretchen Amussen, Conservatoire National Supérieur de Musique et Danse de Paris*

This group consisted of representatives from 8 different countries. Discussions did not lead to real answers but to even more questions. Is it the role of the conservatoire to provide continuing education? National regulations seem to be very different on this issue, in several countries it is mandated nationally. Conservatoires cannot be expected to provide the maximum of skills needed, however they should be able to make students "fit for life". Besides, some skills can best be learned by doing. Regarding tools for keeping track on former students, this also depends on where the conservatoire is situated. conservatoires with a regional reach/role find themselves in a completely different situation than conservatoires with a (inter) national reach/role.

Regarding to examples of good practice: some conservatoires mention they have opened current courses for former students, which not only helps the former students, but also brings richness to the schools. Responding to specific requests from former students is also a successful method. Discussions pointed out yet again that funding is an obvious problem. It is also pointed out that conservatoires could make much more use of the Internet and e-mail.

3. WHAT ARE EXAMPLES OF GOOD PRACTICE RELATIVE TO COLLECTING INFORMATION CONCERNING THE LABOUR MARKET AND HOW CAN THIS BE ADAPTED TO CONSERVATOIRE CURRICULA? HOW CAN DATA CONCERNING THE LABOUR MARKET BE KEPT UP TO DATE? (OBSERVATOIRE OF THE MUSIC PROFESSIONS?)

*Chaired by Johannes Johansson, Musikhögskolan i Malmö*

The first problem mentioned by this group is that the labour market does not only consist of fixed structures like orchestras. However, more in-depth contact should be developed with these fixed structures. It is very difficult to keep an eye on the non-fixed structures. We should not only research figures and numbers regarding former students, but rather attitudes. Small in-depth research is as useful as large statistical research.

Education should not be seen as collecting skills for the labour market, but rather as a personal investment in yourself. Students should be taught not to see changes in the labour market as threats, but as opportunities. This changing market should be reflected in the curriculum.

Not everything can be blamed on the curriculum. We should prepare students for work during the entire study and even before! When auditioning, we shouldn't just look at their playing, but also at their abilities in other fields.

#### 4. HOW CAN WE ADAPT STAFF DEVELOPMENT TO (FORMER) STUDENTS' NEEDS?

*Chaired by Gottfried Scholz, University of Music and Performing Arts, Vienna*

Regarding contact with former students, systems should be developed to do this.

The question came up about what could be done to encourage staff to maintain current thinking in their field of study. Regular evaluations with faculty heads and staff should be organised. Staff needs to be open to change; changes in the curricula evolve from changes in the labour market. By getting in people from the field and staying in touch with the markets outside (and therefore with former students) staff can stay up to date and students can be prepared for working life.

It should be looked at how willing we are to share our information with other institutions (e.g. in the AEC) or if we capitalise it.

## IV. CONCLUSIONS AND RECOMMENDATIONS

### IV.1 PROFESSIONAL INTEGRATION

DOMINIQUE LAFOURCADE AND NANETTE RIS, WORKING GROUP CO-ORDINATORS

In her article<sup>1</sup>, Daina Stepanauskas stressed the fact that improving professional integration of musicians in orchestras did request a triangular relationship between teachers, conservatoires and employers, namely orchestras.

The work done by the Promuse professional integration working-group has lead to the conclusion that a fourth partner should be added and focussed on first, namely former students, who indeed represent a key living interface between the training and professional worlds.

#### *Why focus first on former students?*

Through our research and discussions, we have had the strong impression that conservatoires were badly equipped to establish close relationships with employers, mainly due to historical factors.

As a result, schools face difficulties in preparing and helping students to move into the professional world. But schools will not get the skills needed to provide better guidance to their students, as long as they don't themselves fill in the so-called gap between the training and the professional world through close collaboration with employers.

In order to identify these employers, to get detailed information on their methods of recruitment, their demands, etc, research on former students represents a good starting-point.

The two questionnaires on orchestral audition are evidence of the relevancy of this proposal: the results drawn from the students' answers enlighten in a very different way the key-points of the audition process as described by the orchestras themselves, and give more ideas on what should and could be changed.

The other interests of keeping close contact with former students won't be detailed here again (please see chapter II.2).

We would like to stress here three key aspects:

- 1 former students are needed by, and need, conservatoires. These two ends of reality cannot be treated separately.
- 2 permanent and efficient student tracking needs time, money and...skills! Therefore, collaborations between professional researchers, universities, and laboratories are strongly recommended.  
Additionally these collaborations should help schools to benefit from similar questionnaires and existing research in other professional areas, which concern the relationship between training and the profession.  
It would thus help conservatoires and musicians to face the evidence that musicians' professions are both very different from, but in many ways also very similar to, other professions.
- 3 The work done by the professional integration working-group has led to the definition of three steps, which go from a very particular point of view to a very general one:
  1. the former student, and his/ her main employers;
  2. the profession he/ she is a member of; its requirements and its ways of training;
  3. the European Observatoire of Music professions, enabling international comparisons and research about the labour market, and its economic, legal and social rules.

### IV.2 CONTINUING EDUCATION

RINEKE SMILDE, WORKING GROUP CO-ORDINATOR

As mentioned earlier, the Promuse working group on continuing education has engaged in statistical research and developed tools and policies designed to achieve the following goals:

- To establish an overview of the present state of and the latest developments in continuing education in the music field;

<sup>1</sup> Stepanauskas Diana: Flawed expertise: 'On the need to overcome the discrepancy between instrumental training and orchestral reality. The case of string players' in "The Music Practitioner: Exploring practises and research in the development of the expert music performer, teacher and listener". (eds: Davidson Jane W & Eiholzer H.) To be published.

- To analyse continuing education needs in music on a Europe-wide basis (from the points of view of conservatoires, employers and former students);
- To provide recommendations relative to collaboration between educational organisations and the professional field;
- To recommend common policies on continuing education and staff development;
- To propose innovative curriculum developments designed to improve the range of employment possibilities for European music students.

The following conclusions and recommendations focus on the three last-mentioned issues.

An overview of the present state of and the latest developments in continuing education in music and an analysis of the needs for continuing education in music on a European level is provided in detail in Chapter III.2 and chapter VII, appendices 7 and 8; a European map in terms of CE provision and need of CE according to former students of European conservatoires is also provided.

## **RECOMMENDATIONS**

### 1. COLLABORATION BETWEEN EDUCATIONAL ORGANISATIONS AND THE PROFESSIONAL FIELD

- **Research into the labour market**
- **Information exchange**
- **In-depth research**

Research into the labour market is essential to the provision of continuing education modules that are both flexible and relevant. Unfortunately, such information is scarce and not readily available: clearly, there is an urgent need for a European institution which could collect and circulate information for conservatoires, students, and potential employers relative to the current labour market trends (cf. European Observatoire of the Music Professions).

The complex and expanding nature of the non-institutional employment sector and the increasing mobility of musicians throughout Europe means that such market data will become increasingly valuable in the future. The labour market does not only entail permanent, large-scale institutions structures such as orchestras: while large-scale statistical research may be helpful, it may also prove valuable to develop in-depth research into the vast array of smaller-scale structures which have developed considerably in recent years.

- **Conservatoires and Employers: Joining Forces**
- **Student-assistants in a context of mutual learning: organized information exchange; mentoring**

Conservatoires do not tend to respond quickly to labour market trends. One potential solution would be for conservatoires and employers to reduce the gap between training and employment by bringing recently graduated, newly recruited professionals back into the conservatoire setting to provide feedback and information to current students. Such 'student-assistants' would have one foot in the conservatoire and one in their profession, thereby providing an invaluable link between the two. This would enable the conservatoire to encourage, recognize, and place talented graduates in the first year(s) following graduation. Both the conservatoire and the employer could in effect be 'mentors' for these young professionals, while providing invaluable information to both trainer and employer.

Examples of good practice in this area should be researched and shared, thereby preventing other conservatoires from re-inventing the wheel. This can also be a valuable tool in developing a more natural co-operation between conservatoires and professional organisations that in turn leads to a shared understanding relative to changes in the profession and 'gaps' felt by former students.

Such a solution would respond to complaints by former students indicating that their training did not provide adequate contacts and knowledge of the labour market. This could be much improved by creating such a 'mutual learning' year, whereby a well-organized information exchange takes place. A joint system of mentoring will inevitably provide current students with feedback necessary to making informed decisions concerning their future and enabling them to adapt to a rapidly changing profession. A fine example of good practice is the project *Accompagnato*, from the University of Music and Performing Arts, Vienna, which provides support and guidance to students following graduation (see chapter V.2).

- **Conservatoires and the professional world share responsibility for continuing professional development**

Continuing professional development for graduates is essential for both the professional labour market and conservatoires: this shared responsibility represents a «common ground» and requires matching mutual expectations and needs. Finding ways to cooperate and developing courses that meet needs of the musician and the labour market can be federating and inspiring.

This shared sense of ownership of the issues is essential to a strong cooperation between conservatoires and the field. An example of good practice is the seminar run by the ABO and the Federation of British Conservatoires in London on March 28, 2001 (see chapter V.3).

- **Conservatoires and the professional world nourish each other**

Ultimately, a strong collaborative relationship between conservatoires and the professional world (i.e. the labour market) is nourishing for both. A healthy collaboration is one that is felt to be an organic and adaptable one. Conservatoires need feedback from the professional world in order to make appropriate changes to curriculum; likewise, the labour market also needs to be informed about conservatoire developments. Former students can be sustained and 're-charged' through courses in continuing professional development in the conservatoires. This is a circular, continuous process whereby conservatoires and the labour market oxygenate each other. Although situations in individual countries, conservatoires, and labour markets may vary, such a give and take can and should be developed on a regular basis.

## 2.COMMON POLICIES ON CONTINUING EDUCATION AND STAFF DEVELOPMENT

- **Keeping track of former students as a tool for defining needs**

- **Organized Information Exchange**

Keeping track of former students is absolutely necessary for identifying needs relative to continuing education. According to the responses to the questionnaire addressed to former students it appears that conservatoires need to improve the tools used to define these needs (see chapter III.2).

It is astonishing that 75% of the information exchanged between conservatoires and former students is informal and irregular, despite the fact that former students are eager to maintain such contact. Our research on the needs of former students indicates that they see the conservatoire as providing essential assistance in preparing for their life as professional musicians, and yearn for a regular, systematized form of exchange of information. Hopefully, conservatoires will heed this challenge.

The *Promuse* pilot project in Vienna in May 2000 demonstrated the importance for schools of forming a corporate identity in order to maintain successful contact with former students. When and only when all involved see and feel the school to be their Alma Mater can an environment be created in which former students find it worthwhile to keep in touch. The benefits are clear: students can return for help with their continuing education, while for the school this continuing contact with former students provides invaluable feedback.

Part of such a reappraisal of the role of conservatoires should be an improvement in the tools used in defining what constitutes continuing education needs, as the purpose of conservatoire training is to prepare students for a musical vocation (which must include employment).

Where does the responsibility of the school for its former students end? The question appears to be a moot one when schools encourage current students to understand and embrace the notion of continuing education as a valuable asset to their future professional life. Development of open-minded critical thinking by students in such a 'learning environment' fosters such an attitude.

- **Investigating staff development**

- **Students and staff as part of a learning environment**

Student evaluations (e.g. research on satisfaction) as a means of helping to define potential continuing education needs in staff development are rarely mentioned in the answers to this questionnaire. It is also surprising that only one respondent mentions teacher's exchanges as a vehicle for staff development. The conclusion should not be drawn that there is little staff mobility in Europe; apparently staff mobility is seen more as 'teaching somewhere else' rather than as a form of lifelong learning. Concerning the future needs of their staff, institutions give an equally high priority to knowledge of new technologies and pedagogic skills (e.g. new teaching methods like team teaching).

Discussions in the focus group during the Vienna pilot seminar provided some useful suggestions for staff development. When the school creates a safe, protected environment for its students, new graduates often experience a sense of loneliness or isolation. Building awareness among staff of this issue can help them provide students with the wherewithal to manage their own personal professional development. A sound knowledge of what the professional future holds in store can prove invaluable. How should teachers be taught? The school should set the example by developing an institution where students and teachers feel themselves part of a learning environment.

Broadening horizons through information exchange is vital: this requires a formal system of integrating information side by side with to informal channels which may already exist.

The Vienna seminar provided several useful recommendations in this regard:

- Encouraging international mobility of teachers: the Socrates programme is an ideal vehicle for these exchanges;
- Organising systems for ongoing information exchange with the professional field;
- Finding forums such as seminars where alumni obtain further training in areas of mutual interest for alumni and teachers;
- Getting alumni to share professional experiences with teachers to provoke a new awareness of professional realities.

- **Adapt staff development to (former) students' needs**

- **Redefine the role of the teacher**

As mentioned earlier there is a mismatch between the needs relative to continuing education and its provision. Institutions have a responsibility relative to the ongoing needs of their former (and current) students, and these in turn have an impact on staff development, continuing education and/or curriculum development. Staff development goes hand in hand with continuing education and vice versa.

Teachers play a critical role as intermediaries between the conservatoire and the professional world, and as such must constantly adapt to changing professional realities. Staff appointments need to take into consideration a student-centred approach, strong co-operative skills and an open mindedness towards the changing labour market. Such qualities in teachers can help lessen the gap when students enter the profession.

- **Use staff appraisal systems**

The staff appraisal system in the United Kingdom encourages teachers to be more pro-active and involved in the schools' activities: each teacher meets with management on an annual basis. During these conversations both sides can share recommendations and put forward proposals in all relevant areas, including continuing professional development. In certain cases, implementation of these recommendations can involve additional financial support from the school. Schools in the Netherlands and Sweden work with systems comparable to the staff appraisal system. Such a system helps the staff focus on their own development and needs, and with that to improve the overall quality of the institution.

- **Funding is essential**

One per cent of each department's budget at the Sibelius Academy in Helsinki is allocated to continuing education for staff: this training can be 'bought' from the Academy's Continuing Education Centre. This is an outstanding example of good practice, for investment in staff is an investment in the future. If an institution considers staff development important, it must make a corresponding budgetary commitment.

### 3. PROPOSALS FOR INNOVATIVE CURRICULUM DEVELOPMENT

- **Lifelong learning as an attitude**

The concept of lifelong learning needs to be fully assimilated within the school and the curriculum. This can be translated as follows:

- Flexibility within the curriculum;
- A pro-active stance relative to collaboration with the labour market, taking into account cultural and societal trends and changes;
- Delivery of continuing professional development modules and/or courses for both students and former students;
- An active alumni policy;
- Pre-college training through a Junior School or via collaboration with other music schools.

- **Organic curriculum development**

Curriculum development should evolve in a flexible, organic way; at the time of graduation students should possess a high standard in a broad area of musical practice, they should be conversant in communications and management skills so as to successfully promote themselves in the workplace, and finally they need to know how to organize their own continuing professional development. These objectives can be achieved when the school is a true learning institution: where open mindedness of teachers is a given, where students are encouraged to be curious and to take initiatives, and where innovation is seen as a challenge and an opportunity.

Such an attitude requires significant staff development and puts the teacher in a new role, setting the example. Creative thinking, information exchange, lifelong learning and an openness to change are at the core of curriculum development.

- **Continuing Education courses for students and former students is valuable**

Courses that can be taken both by present and former students provide a valuable liaison between the curriculum, professional

integration and continuing education. Current students who find themselves in a course with young graduates with experience in the professional field will have an excellent means to engage in information exchange. Some conservatoires have also opened regular courses for former students, a valuable source of feedback to the schools. Tailor-made courses for former students are also a successful method and an example of good practice.

In what forms can continuing education take place? Seminars on the cutting edge of continuing education and common curriculum like the ergonomics pilot-seminar of the AEC working group on lifelong learning at the Zwolle Conservatoire in the Netherlands (June 1999, cf. TNP report on Lifelong Learning, see bibliography) can prove useful. Most important to these short, in-depth seminars are: duration of one weekend and a mixed group of participants, which bring together workshop leaders, teachers, students and former students in a practical and experiential setting.

- **Methods of matching former students' needs with the overall curriculum**

Alumni tracking policies are essential: they provide a vital means of renewing continuing education offerings within conservatoires. During discussions at the AEC Vicenza Congress in (2000), participants asked to what extent a curriculum could be defined which answered the varied needs of former students. It seems less important to strive to respond to all needs (which is impossible) than to train students who are able to cope with the many different realities with which they will be confronted in the professional world. Schools should keep in close contact with former students – at least three years after graduation – as well as with employers. Based on demands made through these contacts, choices can be made relative to provision of continuing education. Education should be viewed first and foremost as 'a personal investment in yourself' rather than a simple amassing of labour market skills. Students need to see changes in the labour market as opportunities rather than threats: as such, learning to respond to change needs to be fully integrated into the curriculum.

- **Assembling the 'expertness'**

Continuing education providers (conservatoires and other institutions) should collaborate nationally and internationally so as to respond equally according to their strengths and areas of expertise (see # 4 below). By encouraging such partnerships, conservatoires can in effect become leaders in a continually evolving field.

#### 4. THE ROLE OF THE AEC IN CONTINUING PROFESSIONAL DEVELOPMENT

- **Establish a Europe-wide network on Continuing Professional Development**

- **Give the example: facilitate, be pro-active and encourage change**

The AEC can be a valuable resource, for it receives extensive information and represents a vast pool of conservatoire expertise: in turn it can serve as an important vehicle for exchanging information and more importantly as a network for continuing education. If more schools in Europe develop continuing education taking into account their strengths and specificities on weekends or during holiday periods, certain offerings could be made available for participants on an international basis. The Sibelius Academy Continuing Education Centre offers such possibilities.

In addition to mobility for current students, it would be interesting to explore the possibilities of mobility for former students, by offering young graduates continuing professional development throughout the network. If an AEC network for Continuing Professional Development could be established it would also provide a dynamic and strong form of information exchange.

Such a network requires time to develop, but once established it could give former students an excellent opportunity to widen their horizons to an international perspective.

Beyond the development of a European-wide network, the AEC can promote professional integration and continuing education by:

- Acting as a facilitator, encouraging discussions by organising information exchange on a European level, both within conservatoires and in the labour market;
- Encouraging the exchange of teachers;
- Encouraging professional integration of young graduates on a Europe-wide basis through out-placement as student assistants;
- Organising small-scale in-depth case studies of different examples of conservatoire collaboration with the professional field;
- Providing a forum for information exchange via Internet.

#### 5. FINAL REMARKS

Strong European cooperation is essential to the provision of high quality continuing education and professional development. This can and should entail subject-specific working groups; in-depth case studies highlighting examples of good practice; development of a network to promote information exchange (labour market needs, provision of continuing education and professional development throughout Europe); promotion of courses on a Europe-wide basis which support specific countries' strengths and



which provide students, former students and teachers with ongoing opportunities to evolve with the profession; placement opportunities for young graduates which help them grow while also providing essential feedback to conservatoires; joint assessment of needs relative to changes in the profession and corresponding new skills and activities, etc. The list is a long one and is only limited by our capacity to imagine the broad and enriching perspectives such cooperation can provide.

For such a broad-based system of cooperation to be vital, individual countries and education ministries need to understand and support lifelong learning and integrate it fully into the educational system. The range of continuing education is wide and needs are many: only through a well organized system that engages institutions, associations and private providers can these needs be answered. By so doing, we will provide our musicians with the skills and the means to adapt to an ever-changing profession and to give their best to audiences and students alike.

## V. EXAMPLES OF GOOD PRACTICE

V.1 RESEARCH ON CAREER PATTERNS OF FORMER MUSIC (PEDAGOGY) STUDENTS -  
UNIVERSITY OF MUSIC AND PERFORMING ARTS, VIENNA

*As referred to in chapter III.4.1.*

PRESENTATION BY PROFESSOR DOCTOR NORALDINE BAILER AT THE PROMUSE PILOT SEMINAR,  
19 AND 20 MAY 2000 AT THE UNIVERSITY FOR MUSIC AND PERFORMING ARTS VIENNA

Dear Sirs,

As a former student of this university, graduating in music education, I am pleased to give you a report of a main topic of my research. The subject being "graduates in music education" my personal involvement gives a very authentic character to this work.

If I ask you what professions like composer, radio presenter, culture manager, chorus leader, piano teacher, music therapist, actor, music school director, ambassador, bank employee and accompanist do have in common, you probably guess the answer: it is the education at the Vienna University for Music and Drama and the graduation in music education.

The department of music education tried to reconstruct and to analyse the former students' professional careers and their profiling in the different fields of activity. The analysis was implemented on different levels: apart from an individual treatment where the focus is set on an isolated case or on a group of teachers – Mr Niermann just outlined the proceeding – it is also necessary to obtain detailed information and representative data about the development of a professional career after the studies. As researchers in the field of music education we are always interested in getting constructive feedback on our work as well as serious evaluation appropriate to be generalised. In order to be able to reflect about changes in music education we need information about qualifications that have been acquired during the studies, opportunities allowing to translate these qualifications respectively into the musically close or far related professions and about the indispensable acquisition of other skills that are necessary to be well prepared for the professional everyday life.

The two research projects focusing on the problems described here above have to be considered as academic studies that are directly related to music education suggesting considerations on an education in two phases, the advanced and the continued education. In the same time these projects represent an independent research field concentrating on culture-sociological and culture-political aspects.

The first research project was supposed to examine the professional image of music teachers working in high schools – on general as well as professional education level – and to get information about the situation of professionals working in Vienna, Niederösterreich and the Burgenland. The selection of this target group wasn't made accidentally, but because of the fact that most of the inquiry partners graduated at a school in Vienna. By studying the quality as well as the demands on the education we hoped to obtain detailed information about the situation of teacher education in Vienna.

This research work is subdivided into two parts, one focusing on quantity, the other one on quality: in the first part all music teachers working in the three eastern federal districts were inquired in a written standardised survey; the evaluation is based on 262 questionnaires, the results are representative.

The results of the first part rendered findings about

- the biographical background of a professional choice
- the education (both phases, studies and teaching internship)
- the everyday life at school like application of different teaching methods and realisation of music events
- advanced and continued education of teachers
- reflection on music teaching

Because of its particular character the subject required to be dealt with profoundly in order to be understood from the concerned professional section's point of view. When the "quantitative part" of the project was finished, 25 music teachers from the three districts mentioned above were interviewed on particular items like factors for musical socialisation in the periods of childhood and adolescence, double phase education and professional satisfaction. Last year the results of this study were published in a book named "music education as a profession? An inquiry."

*Overhead sheet 1:*

**PROFESSIONAL IMAGE**

**Music education as a profession? A survey**

Survey group: music teachers at high schools in Vienna, Niederösterreich and Burgenland  
Part I: standardised questionnaire on paper  
(test group size: 262 persons)  
Part II: qualitative interviews (25 persons)

This research helped stimulating amendments as far as educational policy is concerned. Furthermore some important ideas could be developed rendering impulses for the education an assistance of teachers.

The second research project "Strings of life – Professional maps; music teachers in various fields" also concerned graduates in music education; however, opposite to the first project the target group was extended by adding graduates working in other fields.

*Overhead sheet 2:*

**PROFESSIONAL CAREERS**

**Life paths – professional paths**

Music teachers in various fields of work

Survey group: former music pedagogy students (from year of study 1980/81)  
Methods: standardised questionnaire on paper, interviews  
Part I: data research  
Part II: schematic presentation of professional biographies (254 persons)  
Part III: establishment of extended individual biographies (15 persons)

The starting point was fixed in the academic year 1980/81. First of all because with the winter term 1980 initiated a new curriculum, but also because it would have cost too much time to integrate graduates of the passed fifty-three years – that is from the beginning of the music education department.

The aim of this four-year-project is to illustrate the career development of graduates. The implementation of an inventory comprehending all professional fields of a culturally pluralistic society seemed indispensable in order to discuss the education as a structural basis for a career and for a professional satisfaction.

One more annotation regarding the form of the study: In order to render an adequate examination distinctive methods were chosen: A standardized written inquiry (the target group consisted of 321 graduates) as well as 15 through line-interviews with selected candidates. Hence we now dispose of statistically representative data and exemplary reproduced professional biographies of graduates. The study is organised into three sections:

- I: data research
- II: schematic demonstration of professional biographies (254 persons)
- III: demonstration of individual biographies (15 persons)

## **SECTION I: DATA RESEARCH**

The first section is based on the compilation of statistical data.

Data regarding

- the number of registered students in music education since the academic year 1980/81
- drop-outs
- other registered and/or graduated musical studies and studies in other universities
- relation between number of graduates and active music teachers (teaching at school)

## **SECTION II: SCHEMATIC DEMONSTRATION OF PROFESSIONAL BIOGRAPHIES**

The descriptive part comprehends the specification of the graduates' professional biographies of the last 20 years. All 321 graduates received a questionnaire from which the following biographical data could be extracted:

- date of birth
- place of birth
- graduation
- title of thesis
- professional activity during studies
- place and time of studies' second part
- career steps
- odd jobs
- unpaid, extraprofessional commitment

254 questionnaires were completed and withdrawn representing a participating quota of 80 %. The compiled information will be published in a brochure and as far as quantity is concerned will be subject to a statistical evaluation.

## **SECTION III: DEMONSTRATION OF INDIVIDUAL BIOGRAPHIES**

In the last section the focus is set on the "individual cases"; the graduates' backgrounds and careers are exemplary examined and analysed. Therefore the results cannot provide a representative and "extensive" image of the problem (discussed here above). The results cannot be generalised. Nevertheless the way of looking at the different careers is also interesting from a scientific point of view; the scientific quality is not least founded on the comprehending of life lines as individual developments, in the respect of individual and the identification of special cases in order to get a varied and manifold image.

By means of 15 through line interviews implemented with graduates teaching at high schools or other institutes of higher education, but also with graduates working in non-musical professions, the following contents could be extracted:

- the musical socialisation until the beginning of studies as a possible indicator for professional choices and careers
- motives for the choice of studies
- education as a structural moment of a career (first phase – studies; second phase – teaching internship)
- careers during studies
- professional developments of graduates for any reason not practising the profession they learnt
- naturally our research interest also aimed at the professional development of those who gave up their job as music teachers. The reasons for the abandoning of the teaching career were ascertained, the acquisition of extra qualifications as well as the usefulness of the competences acquired during the studies regarding the current professional activity were inquired.

The project described here above will be concluded next year. Apart from the contents that have been mentioned we are also interested in various sociological topics. Two examples:

### **1. THE EXAMINATION OF ALTERNATIVE JOB PLANS**

With regard to the discussions about the "turning away from standardising" and "individualising" of life plans, we intend to investigate how far graduates in music education deviate from the traditional career plan. The number of candidates not working in the field they are prepared for seems to be relatively little (ca. 20%). Nevertheless especially these career developments are interesting in the sense that characteristics of post-industrial societies can be deduced from. Stringent careers become more and more seldom. (This form of mobility concerns first of all more sophisticated professions. However, because of the increasing unemployment and flexibility wider circles of the society...)

## 2. ESTIMATION OF NEEDS

Finally I would like to take up another acute topic concerning school policy: the lack of music teachers in Vienna. Corresponding to the first part of our project, reliable data about education and labour market can be investigated. On this basis and in view of educational concepts rough prognosis regarding the need of music teachers can be calculated. In this connection it would be useful using the study of Desmond Mark "Music School 2000" where similar topics concerning the music school field are discussed.

Consequently the quality of our research project shouldn't be based only on the evaluation of education and the development of amendments stimulating the education an assistance of teachers, but also on the development and examination of educational and culture-political aspects.

The exploration of biographies and careers shouldn't be limited on the project described here above. It would be desirable to systematise this coverage in order to guarantee a continuous inventory of music teacher biographies. I am grateful for any suggestions how this could be realised.

Thank you for your attention!

### V.2. COMENIUS-PROJECT: ACCOMPAGNATO - UNIVERSITY OF MUSIC AND PERFORMING ARTS, VIENNA

The basis of the Comenius-Project that the music pedagogy department is planning to carry out is a course in teachers' training called "Accompagnato – Bridges Connecting The Study and Profession Of A Music Teacher". This course has been offered at the University of Music and Performing Arts in Vienna for about five years. It focuses on the integration of all stages of teacher education. Thus students are learning together with beginning and experienced music teachers. Combining these target groups follows a new definition of teacher education. Pre-service and in-service teacher education are regarded as different stages of one whole process: the lifelong development.

The course fosters individual ways of learning. Each participant proceeds from a central and personal question or problem concerning his or her experience as teacher. This issue is the starting point of a learning cycle whose goal is the improvement of teaching abilities in general, and it serves as a model for individual learning. Additionally, the participants engage in discussing topics that concern every teacher, such as "how to begin", "evaluation", how to deal with large groups, etc. During the course of the work theory and practice, reflection and the way of acting in school are continually combined.

The Comenius-Project will focus on

1. the adaptation of that concept of teacher training to the needs of partner institutions in other European countries and
2. the improvement of the concept by means of E-Learning

The main goals and activities will be

- to evaluate the existing course with the help of the partners,
- to make the course more effective by offering additional individual ways of learning,
- to engage in new concepts of teacher training especially by using E-Learning,
- to adapt the results and to establish the course in the partner institutions.

### V.3. KEY CHANGES: TRAINING AND SUPPORTING THE ORCHESTRAL MUSICIAN OF THE FUTURE - SEMINAR REPORT

A SEMINAR PRESENTED JOINTLY BY THE ASSOCIATION OF BRITISH ORCHESTRAS (ABO)  
AND THE FEDERATION OF BRITISH CONSERVATOIRES (FBC), 28 MARCH 2001

The chair of the day, Stephen Carpenter *Chairman, ABO and General Manager, City of London Sinfonia* welcomed delegates to the seminar, which brought together for the first time a large number of representatives from conservatoires and orchestras. This was the realisation of a wish expressed over many years by both groups to come together in a large forum to discuss ways in which, together, they could train and support aspiring young musicians as they made, or considered making, the transition from student to orchestral player.

He noted the wide cross-section of interests attending, including players, conductors and educationalists, and welcomed representatives travelling long distances to participate from around the UK and abroad. He particularly welcomed those involved with *Promuse*, an EC-funded research project examining continuing education for musicians across Europe, and he hoped their input would inform the afternoon's debate.

To maintain the strong historic link between conservatoires and orchestras required frequent and open communication, and he encouraged delegates to keep the focus positive and to use the creative dialogue of the day as constructively as possible.

Stephen then introduced the rest of the opening panel; Janet Ritterman *Chair, Federation of British Conservatoires* and *Director, Royal College of Music*, Douglas Mitchell *Clarinetist, Royal Philharmonic Orchestra* and David Richardson *Director, Eastern Orchestral Board*. David started the day with an overview of the current situation.

His speech is reported below in full.

"This seminar is about the transition from conservatoire student to professional musician, a crucial step in a young player's life. I will try to give an overview of the present situation from an independent standpoint, but also to reflect what people working in both conservatoire and orchestra sectors have told me.

We must remember that:

- There is no single type of student musician and many of them can choose different directions for their careers
- More concerns expressed by conservatoires and orchestras relate to strings than other sections of the orchestra
- Orchestras are one part of a musical world that is getting steadily broader
- There are many different types of orchestra
- Conservatoires and orchestras are complex organisations with a variety of constituencies within them.

It's important that we keep the big picture in our minds as well as thinking about detail and that the aim should be to reach a shared understanding and shared plans for action. So, let's make the discussions today free and open.

There are three key questions:

- How can the transition from student to professional be prepared and managed by conservatoires and orchestras?
- How can orchestral life be presented as an attractive option to students?
- How can the aspirations of young professionals be fulfilled in a satisfying career?

This subject has been debated for many years and there has been much progress. It is of international interest – the Association of European Conservatoires is involved and a research project on continuing education and professional integration will soon be published, making today's discussions especially timely.

Britain led the field in developing the role of orchestras and their musicians in education and community work. It is still in the forefront, and there are many excellent examples of collaboration between orchestras and conservatoires. So there is much to be satisfied about, but there are problems:

- A mismatch of expectations. Conservatoires and orchestras have sometimes had unrealistic expectations of each other. This has caused defensiveness and got in the way of progress.
- Communication. More is going on than most people know. Better availability of information would oil the debate and help creative thinking.
- Mixed priorities. Goals and values are not always shared throughout individual organisations.

This is a good time to think about what conservatoires and orchestras can do together to equip students for orchestras, induct them into the life of an orchestral musician and help them to be professionally and personally fulfilled. Change has become a constant in this as in so many areas of life. Conservatoires are vocational training institutions where important aspects of the vocation are changing. Orchestras are adapting to greater competition with other types of music for audiences and public funding, and responding to other social agendas. It can be a disorientating world, but there are some handholds. Investors in People is one, and the concepts of lifelong learning and continuing professional development [CPD] are also important focal points.

The conservatoire curriculum is wider than it has ever been and students can experience many different sorts of playing, new music, chamber music, solo work, period performance, wind and brass bands, non-classical styles, creative work, directing. Orchestral experience has to be available for all students, whether or not they are aiming for orchestral careers. The breadth of

the curriculum militates against concentration on orchestral work at undergraduate level, but it produces musicians with a wider range of interests and skills, and more students now take specialist postgraduate orchestral courses.

The breadth of many students' interests can benefit orchestras, giving them a range of resources to be tapped, especially as people who have been through GCSE and the national curriculum, with its emphasis on creativity, become more senior in the profession. Orchestras have been slow to release these skills, although it is happening in more of them. As one of the people I talked to (an orchestral player) put it, "We must move beyond seeing a musician in a particular chair towards investing in the whole musician." The same person also said "Perhaps we should have a symbolic can of WD40 to remind us to keep our inner musical curiosity freshly oiled and our musicianship continually developing."

There are many examples of orchestras and conservatoires setting up imaginative schemes to give students experience under near-professional conditions, supported by mentoring and feedback. Less common are support and guidance schemes for young professionals after leaving college, whether they are in jobs or in the freelance world.

The picture, as I perceive it, has many more positive features than negative ones. There are frustrations, but people on both sides see the shortcomings in their own sector as well as perceiving faults in the other one. Information exchange would do a lot to improve perceptions, and this applies within organisations as well as with the outside world.

Change is driven by the market. Orchestras, many of them still badly funded and only just able to pay their players let alone provide new and costly facilities for them, have responded to the calls for them to take a broader role in the community and have raised money to do it. Sparked by Peter Renshaw and Richard McNicol, orchestras led the introduction of education programmes from the early 1980s onwards. The benefits for orchestras and musicians, as well as the value of the programmes to the community, are now common ground and most if not all students have access to experience in this area of work while they are at college.

I think it's time for orchestras to take a lead in setting up proper training for their players at the beginning of their careers and continuing development for all their musicians, doing so in an open and equal partnership with the conservatoires in those areas where concerns and responsibilities properly overlap. Money will be needed, but if a strong case can be made, there is a good chance that it can be found.

I'm going to ask a number of questions that I hope may be useful in later discussions. Everybody will no doubt be able to tick many of the boxes, but most of them reflect what people have said to me while I was researching for this paper.

### *Students*

How can orchestral careers be presented as an attractive option to students faced with more choice than in the past, the best of them, particularly string players, able to cherry pick their opportunities? How 'complete' should they be as orchestral musicians when they apply to join orchestras? How far should orchestras accept that they have a formal role in completing their training in the profession? Doesn't every industry give young graduate recruits some training?

### *Teachers*

How can part-time hourly-paid instrumental teachers become fully committed to the broader aims of the conservatoires? They are a major part of the interface between conservatoires and professional players. How can they be encouraged to communicate the positive side of life in the music profession to their students and positive information about conservatoires to their orchestral colleagues? This question is particularly relevant to string players, whose teachers are often soloists or chamber musicians, but it applies to other instruments as well.

### *Repertoire*

Do college orchestras and ensembles play too much music that is interesting or rare but not central to the repertoire? More than one person said that students can easily leave college not having played a Brahms symphony since youth orchestra days. Are there too many concerts and not enough training and repertoire sessions on mainstream romantic and twentieth century repertoire? Are there too many rehearsals for concerts? How can the classical repertoire be re-introduced for modern instrument players? Could more training for auditions be given?

### *Performance practice*

Do institutions all have clear policies on period instrument performance or is it too often dependent on the enthusiasms of individual teachers?

### *Professional skills sessions*

How can they be made to seem more relevant to students, even postgraduates? Could orchestras play a greater part, either in partnership with colleges or as part of their own CPD programmes?

### *Player experience schemes*

Are these schemes owned and driven with energy by senior people in both conservatoires and orchestras, and do they have the full support of the players? Have they been surveyed and written up as examples of good practice, with honest assessments of weaknesses and difficulties experienced along the way, as well as strengths?

### *Advertising jobs*

How do orchestras market themselves to potential candidates? For administrative positions in orchestras, job descriptions are sent to respondents to advertisements, often with person descriptions and background information about the job and the organisation. Could this become the norm for orchestral jobs? Would it help attract players who might otherwise not apply?

### *Applications and auditions*

Auditions are the first point of contact between a musician and an orchestra. Each side needs to impress the other. How do orchestras select which candidates to hear? Could it become the norm that all postgraduate students whose applications are supported by a recommendation from their teacher should be offered first auditions, and, exceptionally, undergraduates too? What form do auditions take? Does practice in other countries have anything to teach us? How can panels ensure candidates feel they are getting a fair and sympathetic hearing? How can conductors be encouraged to share the broader aims of the audition process?

### *Support for recent alumni*

Could conservatoires construct return pathways to support ex-students in their early professional years with seminars, further training and feedback? Would people take up these opportunities? Could financial support be provided?

### *Trial periods*

Although trial periods can be short, the process can spread out over a long time, particularly for principal positions, which is demoralising for candidates and often for players who step up to cover vacancies. Can improvements to the trial process be devised?

### *Creative skills*

Are all candidates asked on audition application forms if they have any broader interests or experience in outreach work? The question must be open, to avoid begging answers that candidates think are wanted. Are candidates interviewed at some stage during the audition process? Are education officers part of the interview panels and of the assessment process generally? Are additional skills at least a factor, even if not the determining factor, in deciding whom to appoint?

### *Education programmes*

Does everybody in orchestral organisations think these are important, and for the same reasons? How can that be achieved? How can more resources be found for a labour-intensive area of work?

### *Professional development programmes*

Do orchestras have them or are they considering them? Would they operate for staff as well as players? Would they aim to help players and staff continue to grow in their jobs, for their own and the orchestra's benefit? Who will drive these programmes, the education department, personnel/human resources? What should be covered – practise time on repertoire, teamwork in sections, mentoring, professional skills, understanding management issues, outreach and education work? What training is needed for the trainers? What scope is there for formal training between orchestras and conservatoires, embracing orchestra members in returning to college for practical sessions on repertoire, performance techniques, feedback and monitoring, and more formal part-time degree programmes that could be for experienced players too? How could orchestras obtain funding to pay for CPD programmes including player release days?

### *The corporate orchestra – or not*

How far is the corporate model of the contract orchestra, with a permanent membership, becoming looser, at least as an objective, allowing more flexible forms of employment, possibly of a larger pool of musicians and the development of people's



wider skills? Is there a shared understanding of the reasons for such changes and their benefits for individual professional development and artistic policy, as well as financial and business strategy? Could equally high standards be achieved with this looser model? Would visiting and regular conductors understand and support it?

To conclude, without wanting to pre-empt any conclusions of later discussions, I believe that further work arising from today might focus on gathering and distributing information on what is already being done by conservatoires and orchestras to prepare students for orchestral careers, and where there are still gaps. These gaps should be the focus for shared responsibility and shared action, including the securing of resources."

There then followed a general discussion, which took in the following points:

#### **TRAINING ORCHESTRAS**

- Pre-professional training orchestras seem to have failed in the UK, whereas post-postgraduate training programmes in Italy, based on a player-out/player-in model, have transformed that country's orchestral playing.
- The National Centre for Orchestral Studies foundered on a mismatch between expectations and standards. Repertoire issues were a problem, and, although popular with wind players, there was dissatisfaction amongst string players.

#### **PERCEIVED PROBLEMS**

- Frustrations felt by students and players at a perceived continuing focus on training soloists and principals is not borne out by what is actually going on at conservatoires. Nevertheless, this perception exists, and better communication between students/players, conservatoires and orchestras is needed to overcome such suppositions, and joint advocacy must be arranged.
- Is the problem one of supply rather than production, with the variable standard of string players applying to conservatoires meaning that influence is needed over intake rather than output? The standard of players (and playing) is better now than in the past, but a corollary of this is that they require a higher standard of continuing professional development, for example in leading a section.
- An analysis of the problems of collaboration between orchestras and conservatoires might best be served by examining the situation for string and wind/brass players separately. Wind/brass players often teach in conservatoires and therefore are more prepared to mentor students as part of a linked scheme with an orchestra.
- Little support currently exists to assist players to take on aspects of management, whether it be leading a section or joining the orchestra staff, and suitable schemes are needed.
- The contract orchestra model is working – there is no need to denigrate or 'fix' it. Players' lives should not be a drudge in such organisations, and dressing them up in new clothes isn't necessary.

#### **PROBLEMS OF STRUCTURE**

- There is a difficulty in replicating professional experiences, with ideas that look good on paper not working in practice. Orchestral training schemes have proven successful in this regard and extending these is important. It is useful to bear in mind the continuity between conservatoires and orchestras as two halves of one sector/process.
- If orchestras and conservatoires are part of the same industry, is the fact that more progress had not been made in the last ten years towards a common goal down to 'forces of conservatism' holding back improvement? Rather than the issue being one of conservatism, it is perhaps a lack of understanding about the structuring of the two sectors that has held back constructive discussion.
- There is a perception amongst some orchestras that CPD ideas and initiatives within conservatoires are not always connected throughout the organisation, which limits the follow through of joint projects. The difficulty for conservatoires is in balancing the education needs of students studying for their degrees with vocational experiences. These conflicting needs can lead to a 'taster' mentality, where students 'sample' a wide variety of different experiences, resulting in difficulties finding the time to follow initiatives through. Conservatoires need to work out what is best for the majority of students, which can compromise individual projects/associations.
- The lack of understanding between the different structural models has led to uninformed conclusions based on limited knowledge. The Royal College of Music [RCM], in common with many conservatoires, runs 20 performing ensembles simultaneously, and is organised on three levels:
  - 1 "Vertical" – students and staff are grouped by specialism into 'departments'.
  - 2 "Horizontal" – students complete courses in fixed groups, run on a year-by-year basis. Each student therefore follows a personal timetable, rather than one undertaken by the whole year.
  - 3 "The third dimension" – draws on the whole group (e.g. to form different ensembles).

## **LINKS BETWEEN ORCHESTRAS AND CONSERVATOIRES**

- It is difficult to get through the many layers of bureaucracy within each group, and viable associations between orchestras and conservatoires need links at many levels. Birmingham Conservatoire and the City of Birmingham Symphony Orchestra have such 'deep' links, with students attending 15 CBSO sessions a year, supplemented by mentoring and other feedback throughout. Difficulties still exist for wind players 'sitting in' on sessions, but the scheme also includes opportunities for conductors, a group often neglected.
- Unforeseen difficulties will occur even in the most organised schemes. This should not prevent initiatives from being attempted, however, and last-minute changes are a good example for students of the unpredictability of the profession. Indeed, such changes help students 'prepare' for a profession in which lack of preparation is characteristic feature, and one that it is otherwise impossible to replicate.
- The London Symphony Orchestra's association with the postgraduate orchestral course at the RCM culminates in an exam in which students form part of a whole symphony orchestra, with LSO principal players shadowing those being tested.
- Funding for linked initiatives is often a problem, and more support such as that provided by the Musicians' Union [MU] for a Royal Scottish National Orchestra scheme, would be welcome.

## **OPPORTUNITIES OTHER THAN ORCHESTRAL PLAYING**

- There is a need for musicians outside the orchestral sector, from e.g. music services. Traditional assessment of 'levels' of competence are not appropriate, with an emphasis on different types of skills rather than hierarchical standards of playing.
- A definition of what constitutes professional performance (cf. community musicians) is likely to be attempted in the wake of changes in funding criteria from the Higher Education Funding Council for England. The Higher Education Reach Out to Business and the Community (HEROBaC) Fund has been established to strengthen links between conservatoires and the wider profession.

## **THE INDIVIDUAL MUSICIAN AND THE ORCHESTRA**

- It is important that both orchestras and conservatoires keep their integrity, so that players teaching in conservatoires are valued in their own right, and undue importance is not given to links with orchestras who are only visiting. The problem more often than not, however, is in linking the experience of the individual player through to the associated orchestra.
- Many musicians welcome the opportunity to mentor and to share their experience. The MU is currently piloting an on-line mentoring scheme, Maestro, which allows musicians to benefit from the experience of those geographically distant from them.

## **INTERNATIONAL COMPARISONS**

- The North Netherlands Conservatoire is housed in the same building as the North Netherlands Orchestra, which allows frequent opportunities for formal, and particularly informal, meetings. Communication takes place at all levels of both organisations (not just between directors/heads of department), with steering groups of mixed orchestra and conservatoire staff and students meeting regularly. Students audition for places on the orchestra training programme (with the conductor present), attending 6 months of rehearsals culminating in a performance(s), and also take part in other mixed student-player ensembles. Each student has a mentor (other than their teacher), and students benefit from being called on first to replace players in professional orchestral concerts where necessary.

There was then a break. Following tea, three smaller groups discussed issues surrounding auditions, orchestral training schemes and mechanisms linking conservatoires to the profession, facilitated by:

Group 1 John Summers *Chief Executive, Halle Concerts Society*

Group 2 Simon Channing *Head of Performance Planning, Royal College of Music*

Group 3 Rita McAllister *Director of Music, Royal Scottish Academy of Music and Drama*

The feedback was given as follows:

## **GROUP 1 - AUDITIONS: AREAS DISCUSSED**

- Audition criteria. It is important to ensure continuity, and this requires closer discussion about what is required in the audition process at different stages:
  - From conservatoires to the profession
  - Between school and conservatoire
  - Within conservatoires

- Process. Very subjective but framed by legal criteria: it must be manageable and realistic (i.e. practicable)
- Styles. Vary, with trial periods used in the UK – all players in the Chamber Orchestra of Europe attend auditions (held on one day) and agree replacements, who then have a one year trial period
- Access. Current procedures mean it is not always possible to make sure that all talented players are heard: could more thought be given to this?
- Interviews and job descriptions. Auditions should include some sort of interview process to find out about players' other skills, and a job description should be prepared outlining what is expected from them.

#### **GROUP 2 – ORCHESTRA TRAINING SCHEMES: AREAS DISCUSSED**

- Definitions. What do we mean by 'orchestra training programmes'? Different meanings are understood by conservatoires and orchestras
- Programming. Students have no time for anything outside their packed schedule. Can conservatoires cut back some of this to allow them to take control and make their own decisions? Conservatoires and orchestras need to collaborate on the structure of training – what is necessary, repertoire, flexibility, etc.
- Auditions. Should they be the be-all and end-all of entry into the profession?
- Information exchange. Are conservatoires aware of what orchestras are actually doing (and vice versa)? E.g. 80% of London Symphony Orchestra players are involved in education work of some kind – such figures help to change students' perceptions of what life as a player is like
- CPD. Orchestras have a responsibility to provide this for players
- Job variety. When students enter conservatoires they are told what options they have: do orchestras do this? Are their individual skills recognised?
- PR. Upbeat messages are necessary for students about the wealth of work/experience they will get in an orchestra.

#### **GROUP 3 – MECHANISMS LINKING CONSERVATOIRES AND THE PROFESSION: AREAS DISCUSSED**

- Existing links. Most have similar problems/issues:
- Getting wind/brass players onto the platform
- Monitoring and standardising assessment to ensure good quality feedback to students
- The importance of geography: a key factor in determining the quality of relationships
- Difficult to involve students in orchestra education programmes
- Ensuring links at all levels of both organisations
- Misunderstandings about the structures within which conservatoires and orchestras operate
- Student proactivity. They are becoming more entrepreneurial earlier, but often receive messages from seasoned players that such variety is not possible when playing in an orchestra. Such students need access to a supportive environment
- Integration. Many students do a postgraduate year to help them during their integration into the profession, and post-postgraduate support should be provided by orchestras and conservatoires
- Variety. A wide variety of links/schemes exist, including links between professional and youth orchestras (pre-conservatoire training) and schemes for young conductors
- Contact with alumni. Orchestras can help conservatoires to keep in touch with alumni.

*A discussion then developed, which included the following points:*

- Information exchange at all levels is key in promoting better understanding between conservatoires and orchestras – this should start by using means we already have e.g. newsletters/magazines
- The profession should take responsibility for the development of students – other professions don't expect 'fully formed' professionals straight out of college. A careers day for students at which professional players outline their experiences and impart advice was suggested as a starting point
- Unlike other industries, there is no mechanism for music employers to influence the student curriculum (cf. lawyers and the Law Society). The freelance nature of most orchestras weakens their collective influence in this area
- The National Foundation for Youth Music was undertaking research into 'The Professional Performer of the 21st Century', with the aim of producing information about changing patterns of employment – any contributions from those attending were welcome.

#### **CONCLUSIONS**

There was general agreement that:

- A smaller group of representatives from the ABO and FBC should meet to develop further the solutions and best practice discussed during the seminar, with specific aims and timetable

- The balance of responsibility for the professional development of players (and staff) lay with the profession itself, but more could be done to promote understanding of the underlying structures of both orchestras and conservatoires
- Orchestras needed to develop and circulate information outlining the variety of experiences students can expect as orchestral players, and the particular mission and values of their own organisation which separate it out from other orchestras.

Stephen Carpenter concluded the seminar with thanks to the key speakers, discussion group facilitators and all those attending the event. Thanks were also offered to the Royal Festival Hall for hosting the seminar. He had learnt a lot from the day and hoped to put into practice some of its recommendations, including developing job descriptions for all his players and giving new and existing players information about the ethos and structure of the orchestra (such as a set of accounts). He urged delegates to remain positive about further collaboration and to keep communication channels open.

( ABO April 2001

#### V.4. WOODHOUSE CENTRE – ROYAL COLLEGE OF MUSIC LONDON

Established in 1999 with funding from the Paul Woodhouse Trust, the Centre is concerned with improving the long-term employability of musicians; helping them to make work rather than get jobs, and helping them to maintain fulfilling and rewarding careers in a rapidly-changing profession.

The Centre has three main areas of work:

- offering career advice and opportunities to current students and alumni;
- promoting continuing professional development (CPD);
- strengthening links between the RCM's R&D projects, the College curriculum and CPD provision, by collaborating with, supporting and publicizing the work of individual projects as appropriate.

The Manager of the Woodhouse Centre is Susan Sturrock (ssturrock@rcm.ac.uk, direct line +44 (0)20 7591 4375), from whom further information can be obtained.

#### V.5. SIBELIUS ACADEMY CONTINUING EDUCATION CENTRE

##### PRINCIPLES OF ADULT EDUCATION

The Sibelius Academy Education Centre is responsible for the teaching of music-related subjects to adults. The programmes follow the tradition of the music academy: making music and learning about music as an integrated creative process. In its capacity as a university specialising in the arts, the Sibelius Academy also adheres to the following principles relating to the education of adults:

##### 1. THE IDEOLOGY OF THE MEETING PLACE

The aim of the adult education programmes at the Sibelius Academy is to create a stimulating environment, a meeting place where those using music in the course of their work can share their knowledge, exchange ideas and learn through interaction with experts from the academic and arts worlds.

##### 2. MUTUALLY BENEFICIAL

The wide range of adult education programmes available at the Sibelius Academy is a source of opportunity for the Academy enabling it to gain an insight into the work and experiences of students from a variety of different backgrounds. The programmes can also be integrated into undergraduate studies.

##### 3. CHANGE AS A POSITIVE DRIVING FORCE

Adult education equips professionals and those who will benefit from additional training in music-related subjects to cope with the new challenges in their field. It opens up the Sibelius Academy to the society around it as well as establishing a tradition of lifelong learning in music in Finland.

Flexibility and a fast response to change in the job market and the work-place is vital.

#### 4. INNOVATIVE PROGRAMMES

The Academy makes every effort to ensure that its adult education programmes are as innovative as possible. The areas traditionally featured in music education as well as fields of study which have been omitted from the school curriculum in Finland are all included.

#### 5. THE PRIDE OF ADULT EDUCATION: THE ONLY OPEN UNIVERSITY OF ITS KIND IN THE WORLD

The provision of open university education enables anyone with musical ability who is interested in studying music to work towards university-level studies, regardless of their educational qualifications. The teaching is unique to the Academy as there are no examples for it to follow in the Finnish university system, or indeed, elsewhere in the world.

#### 6. NATIONAL AND INTERNATIONAL NETWORKS

As Finland's only music academy with university status, the Sibelius Academy has responsibility on a national level for adult education in music. The Academy's other locations in Seinäjoki and Kuopio strengthen its national role but distance learning and collaboration with other organisations in the field are also of key importance. International cooperation takes the form of trainer exchanges and contacts with experts and organisations.

#### 7. EFFECTIVENESS EVALUATED IN VARIETY OF WAYS

The evaluation of all aspects of the Academy's activities ensures that it continuously develops its expertise in adult education with specific reference to the adult learning process and programme content. Its effectiveness is monitored on an ongoing basis by sounding out the opinions of prominent professionals and experts in music and the arts.

### **ARTS EDUCATION TOWARDS THE NEW MILLENNIUM - PERFORMANCE AND COMMUNICATION SKILLS FOR MUSICIANS**

#### BACKGROUND

##### *Change as a positive driving force*

The concept of training musicians in performance and communication skills has its origins in England where arts institutions and schools have been involved in this type of cooperation for nearly 20 years. Development in the field was driven by the need for reform within arts organisations. In order to survive, they had to identify new methods of financing as well as new working practices that would enable them to interact more effectively with the public and hence secure their future. So the Arts Council required all arts institutions that sought government funding to establish their own education department. Taking the lead were the London Sinfonietta - the first orchestra to have its own education department - and the Guildhall School of Music and Drama, whose Performance and Communication Skills Department launched a wide-ranging community project in 1989 targeting London's less affluent East end. Nowadays, education is an integral part of most arts institutions' activities throughout the country.

The concept of performance and communication skills is based on the philosophy of Prof. Peter Renshaw who heads the Performance and Communication Skills Department. He believes that it is vital to foster good relations between arts institutions and the surrounding community as well as encourage innovation and cooperation, maintain personal motivation, build tolerance and respect for one another and make communication skills an integral part of the ongoing professional development of musicians.

#### LAUNCHING OF THE PROJECT

In 1994-95, the Sibelius Academy Education Centre and the Music Education Department launched a wide ranging pilot education project in collaboration with the London Sinfonietta, the Guildhall School of Music and Drama, the British Council and the Association of Finnish Orchestras. Musicians from four orchestras took part in the project as well as composers, music and school teachers and music students.

The resultant collaboration between artists, performers, teachers and young people produced extremely encouraging results. The project comprised a series of workshops which brought together different elements of music, the theatre and lighting design. Working enthusiastically in small groups, participants were asked to complete various tasks involving music and drama. The project culminated in a joint concert/musical theatre production.

#### EXPANSION OF EDUCATION - MUSICIAN 2000 1996-1997

The success of the pilot project highlighted the need for this type of training in Finland's arts institutions and schools. The project also raised the key question of the Sibelius Academy's role in the training of musicians. Musicians had to broaden their skills in response to the changing and diverse needs of society. The Sibelius Academy Education Centre and its Music Education Department bore the main responsibility for designing the Musician 2000 course. The course was aimed at students, teachers

and orchestral musicians in all departments of the Academy. Its objectives were defined as follows:

- to equip musicians, music teachers and composers with the range of skills necessary for fruitful cooperation with the public, at the same time giving them a broad perspective on working in music and the arts and encouraging them to initiate new types of collaboration with arts and educational institutions.
- to introduce students to improvisation and composing
- to train students in the workshop method, which is a basic technique for stimulating creative interaction

#### ARTS EDUCATION TOWARDS A NEW MILLENNIUM PROJECT 1997-2002

The work being done in the area of performance and communication skills spawned a new project, Arts Education towards a New Millennium 1997-2002, which is being implemented in cooperation with the Sibelius Academy, the Finnish National Opera, and the cities of Espoo and Vantaa. The project is based in schools and the children and young people taking part do not need to possess any special musical or artistic talents. Rather, it is an opportunity for the teachers and young people to learn about the arts from first hand experience. The contribution made by the teachers and students from the Sibelius Academy on the project counts towards the Musician 2000 course.

#### **OBJECTIVE**

The objective is to achieve the following by the year 2000:

- a network of teachers and other contacts in Espoo and Vantaa who will benefit from the work done by arts institutions
- a tradition of cooperation with arts institutions within schools in Espoo and Vantaa
- spontaneous interaction with schools and young people as an integral part of the work of the Finnish National Opera and the Sibelius Academy; a dynamic relationship with music and the other operatic arts and hence the generation of a wider audience for arts institutions

#### IMPLEMENTATION

##### *Innovative training programmes*

The Sibelius Academy's Education Centre and Music Education Department have been responsible for designing the programme in collaboration with the Sibelius Academy's senior management, the Guildhall School of Music and Drama, Prof. Peter Renshaw and other experts. The Finnish National Opera's department for young people, known as OOP!, has also been actively involved in the overall design of the project together with representatives of the cities of Espoo and Vantaa. The project's production team is handling the training side as well as coordination, with the Sibelius Academy overseeing artistic pedagogy and the Finnish National Opera managing the practical arrangements and liaison with the cities involved. In addition to the previously mentioned participants, the project's supervisory team includes representatives appointed by the city authorities. The project also has a monitoring team, whose members include the Principal of the Sibelius Academy, the Director of the Finnish National Opera, the Development Director for the city of and the Director of Culture and Education for the city of Vantaa.

##### *Programme structure*

The programme is aimed at students and teachers from all departments at the Sibelius Academy, as well as artists at the Finnish National Opera and teachers working in schools in Espoo and Vantaa. The bi-annual programme includes:

- two intensive courses in which four teams are trained (each team comprises school-teachers, students from the Sibelius Academy, artists from the Finnish National Opera)
- teams work on set projects with young people in four schools in Espoo and Vantaa over a 6-8 week period at the end of which the project results are presented in Almi Hall of the Finnish National Opera
- two advanced courses on completion of the set projects
- the course will enable school-teachers to hold their own creative workshops in school as well as receive support where necessary from artists from the Finnish National Opera or musicians from the Sibelius Academy

#### QUALITY ASSESSMENT AND FEEDBACK SYSTEMS, UTILISATION OF INFORMATION OBTAINED

##### *Effectiveness evaluated in a variety of ways*

The quality of the Arts Education towards a New Millennium project was assessed

##### *A. Internally*

- feedback from the pilot project and previous training programmes used as the starting point for the project
- questionnaires as well as feedback sessions after each taught course
- written feedback from teachers, young people and students, discussions and interim reports on completion of each set project
- feedback taken into account when designing subsequent courses
- regular feedback sessions for the project's production team and trainers

- 4 theses on the communication skills projects by students in the Sibelius Academy's Music Education Department
- project linked up to follow-up research project -99 (headed by Prof. Kari Uusikylä of the Sibelius Academy's Music Education Department)

*B. Externally and as a basis for developing the programme*

- project supervisory team and production team hold joint evaluation sessions four times a year
- project monitoring team hold meetings and submit reports on an annual basis
- pedagogical content of project, teaching standards and teaching practices evaluated on an annual basis by Prof. Peter Renshaw, Head of Development and Research and Sean Gregory, Director of Artistic Development, Guildhall School of Music and Drama

IMPORTANCE OF THE PROJECT TO ACADEMY OF MUSIC

*National and international networks in adult education*

Networking at national and international level has been one of the key strengths of the Sibelius Academy in the context of the development of training in performance and communication skills. From the outset the courses have been designed in collaboration with the Guildhall School of Music and Drama's Performance and Communication Skills Department as well as with the London Sinfonietta. New partners on the project include the Royal Opera, Bretton Hall - a college of Leeds University specialising in arts education, the Association of British Orchestras, the Royal University College of Music in Stockholm, the Gothenburg Opera, and the Gothenburg, Malmö and Utrecht university colleges of music. Finnish contributors to the project included the Association of Finnish Orchestras, ten orchestras, the Finnish National Opera, two major cities, dozens of schools, several music colleges and other organisations. The project not only provides strong support for the Sibelius Academy in its work in the international arts community but also acts as a dynamic force in the society it serves.

PROSPECTS FOR THE FUTURE

*The ideology of the meeting place in adult education and the music academy - a mutually beneficial relationship*

The recession that Finland was experiencing in the 1990s compelled arts organisations to rethink their whole strategy in terms of funding, modus operandi and skills. Against this backdrop, the work done by the Sibelius Academy over the years in the area of performance and communication skills for musicians constitutes a determined effort by a music academy to help arts organisations with the process of renewal. Its work also means that the Academy is well-positioned to respond to the changing demands being made of musicians. The vision behind the Arts Education towards a New Millennium project is for projects on communication skills to become an integral part of the Sibelius Academy's activities by 2002 when the project ends.

The project's methodology is strongly rooted in Finnish society and education and aims to create a Finnish model for music education. It is not only a question of improving education but more specifically it is about developing music teaching in schools and training musicians to respond to future demands. Adult education is just as important in this context, in particular the continuous training of teachers, teachers in music colleges and orchestral musicians.

**2. CONTINUING EDUCATION IN MUSIC TECHNOLOGY IN THE 1990'S**

BACKGROUND

As a result of digitalisation, the downsizing of equipment and lower prices, music technology has become an important part of the music scene in the 1990s. Increasingly technology is being used to create, perform, record and reproduce music. At the same time, this trend has presented challenges for organisations involved in education and training. Until the early 1990s, the training college belonging to the Finnish National Broadcasting Company (YLE) was the only institution in Finland to offer a long course of study for sound engineers although it was mainly designed to cater for the specific needs of YLE. The college discontinued its courses for sound engineers at the beginning of the decade creating an educational void in the area of music technology. However, at the same time, educational needs were growing in other areas such as the audio field (music recording, production, live sound engineering) as well as among professional musicians and music teachers. Another fast growing application was the integration of music and image including the growth in the production of music videos and soundtracks. The Sibelius Academy Education Centre responded to this challenge by firstly conducting a survey of the area's educational needs in collaboration with teams of experts. The survey soon led to cooperation with Europe's leading educational institutions specialising in music technology such as the Gateway School of Music Technology and Music Business, which is part of Kingston University in London. The aim was to raise the standard of education to international level and import some of the latest innovations in the field to Finland.

In 1991, the Sibelius Academy Education Centre began offering courses in music technology as an integral part of its activities. Over a period of nine years, the Centre has organised a total of 13 training programmes covering various aspects of music technology, as well as a number of music business programmes and countless short courses and seminars on such topics as sound and image, orchestral recording, copy-right issues and the latest developments in digital recording technology. The training programmes have invariably included a module taught in London, the European nerve centre of music technology, during which students could learn about the latest know-how from international experts in the field and witness state-of-the-art technology in operation in studios in London as well as in educational institutions, theatres and concert halls.

The Sibelius Academy also organises masterclasses and sound seminars for professionals, taught by people like the American Bruce Swedie, one of the world's top sound engineers, who has worked for famous names such as Michael Jackson, and leading British sound engineer, Alan Parsons, who has worked with the Beatles and Pink Floyd.

Over the years, a total of 2,200 students have attended the training programmes, short courses, work shops and seminars on music technology. Participants include Finnish audio professionals as well as a large number of talented young people who have either applied to enter the music technology business already or are in the process of applying. The success of the programmes held in Helsinki, Tampere and Kuopio for unemployed musicians and those aspiring to work in the audio field is indicated by the fact that 40% of participants have subsequently found employment - a commendable achievement according to the employment authorities.

Partly due to the Education Centre's pioneering work, the Sibelius Academy launched a programme in music technology in 1998 which gave students the opportunity to study for a Master's degree majoring in music technology. As a result, music technology became a permanent feature of the Academy's under-graduate studies.

#### PRINCIPLES OF THE PROGRAMME

Music technology has been earmarked as one of the key areas for development within the Sibelius Academy. The starting point for the courses in music technology offered by the Education Centre has always been the intrinsic value of music: technology is a tool - a means to an end, not an end in itself. The main idea behind the Education Centre's technology strategy is to transfer expertise to a broad range of professional groups working in the music field as well as utilise open university courses to reach the growing number of people who pursue music as a hobby. From the very outset the courses have been designed with employment needs in mind and have taken into account the changes in the profession brought about by digitalisation. The courses also serve as a vehicle for importing international expertise to professionals in the field in Finland. In this way, we have been able to narrow the gap between Finland's top professionals and those working in the international arena.

Music technology education is viewed by the Sibelius Academy Education Centre as contributing to the development of the music industry as a whole. In this wider context, music business is also an important area of study. It has featured in several reports including a study in 1997 conducted by the Helsinki School of Economics and Business Administration entitled "The Internationalisation of Finnish Popular Music", which was also commissioned by the Sibelius Academy, and a research report based on the Entrepreneurship in the Music Industry project entitled "Improving the Competitiveness of Finland's Music Industry" which was compiled by F&L Management Services LTD and commissioned by the Sibelius Academy, the Arts Council of Finland's Research and Information Department and Culminatium Oy. It is also desirable in terms of employment prospects to provide students of music technology with a grounding in business, taxation and copyright issues. The training of those teaching on the programmes has been and continues to be a cornerstone of the Centre's music technology development strategy. It is a field without a long educational tradition so the challenge for the Education Centre is to establish a whole new generation of teachers in Finland. This is being achieved primarily through visits by guest lecturers from abroad and study trips.

The main international trainer has been David Ward, the Director of the Gateway School of Music Technology and Music Business in London who was appointed visiting professor at the Sibelius Academy for 1996-97. Cooperation with Gateway, regarded as one of the leading educational institutions in Europe in its field, was initiated at the beginning of the 1990s and has continued ever since. The Sibelius Academy also works with APRS, the Association of Professional Recording Services, the umbrella organisation for the sound recording industry in England.

#### ASSESSMENT OF COURSES AND PLANS FOR DEVELOPMENT

The impact of music technology education on music professionals and their jobs has been evaluated and analysed as part of the Sibelius Academy's adult education strategy. According to an environmental audit of the music technology field conducted



by the Education Centre, professional musicians and music teachers in particular stand to benefit from acquiring skills in music technology which will provide added value and give them a competitive edge for the future. At the same time, they will be equipped to handle a wider range of responsibilities. The Education Centre is investing in training these groups of people in technology using a mix of distance learning and multi-method teaching techniques. For example, teaching students about basic audio equipment will be increasingly done online.

The training of those teaching on the courses will be expanded in response to the establishment of the polytechnics in Finland and the opening up of new international opportunities. Links have already been forged with Russia and the Baltic countries, while China with its massive market potential is already beginning to open its doors to the Academy with the assistance of its international partners (including APRS, The Gateway School of Music). Long, well-planned and well-executed programmes will in future form the framework for continuing education in music technology. In this way we can ensure that the know-how of professionals is constantly updated and that new talent is attracted into the profession. The programmes will not only follow the latest developments in the field but will also keep abreast of copy-right law and the challenges associated with the internationalisation process.

Cooperation with similar organisations in Europe and the United States will be strengthened not forgetting development at national level and education in Finland's neighbouring countries (e.g. new media courses). The recently launched initiative on entrepreneurship in music is one of the main projects at the Uusimaa Centre of Cultural Expertise. One of the project's themes is the improvement of technological expertise in the corporate sector in Finland. In addition to the usual questionnaires for obtaining feedback, evaluation methods have been improved through the provision of regular opportunities for participants to meet with programme directors as well as joint meetings of senior trainers. Professionals in the field of music technology have also participated in evaluating and updating the content of the programmes. In collaboration with the employment authorities, we have monitored students' employment success rate over the long-term.

## **CONTINUING EDUCATION IN WIND INSTRUMENT PEDAGOGY - THE MUSICIAN AND PEDAGOGY 2000**

### BACKGROUND

Pedagogical development programmes have become a mainstay of the courses offered by the Continuing Education Centre over the last ten years. The focus has been on the development of teaching material for piano and strings, as well as content and methodology. The work developing these programmes has formed the basis for the programme on wind instrument pedagogy which was launched in the autumn of 1998.

The main criteria governing the start-up of this broadbased programme included the problematic position of wind instruments relative to the piano and strings. The players of wind instruments and in particular, brass players have without exception been sidelined in colleges of music in favour of the more popular instruments. This is reflected both in pedagogy as well as in the problems faced by colleges of music when trying to assemble a large enough wind orchestras. This situation has also had a direct impact on orchestras in Finland who have difficulty recruiting sufficient numbers of wind players.

The need to put together a development programme for the teaching of wind instruments also provided the impetus for the establishment of a planning work-group while at the same time taking into account the current state of music education at national level. The planning work-group involved in designing the development programme included representatives from colleges of music as well as from orchestras.

### OBJECTIVES AND CONTENT OF THE PROGRAMME

The main objectives of the programme have been to foster the development of new skills in wind instrument pedagogy and musicianship in response to the constantly changing challenges faced by artists and teachers alike. Key aspects of the course, which is worth 20 credits, include the generation of new pedagogical knowledge, new approaches to pedagogy and the encouragement of interaction between students and teachers. Another area of emphasis has been the development of performance skills and the formulation of new types of performance experiences. The production of new material for the concert repertoire including material for performance by wind ensembles and wind orchestras is also considered an important objective. In addition to this type of innovative work, an essential skill for musicians is the ability to understand and develop their own musical arrangements, an area which is covered in the programme's workshops and group work.

Another example of the programme's innovative approach is the research being carried out into the psychology behind learning new arrangements and communication skills. In practice, this has meant a new kind of forum for discussion and the establishment of a dialogue between academics and artists. The programme also takes into account the latest research findings on learning,

teaching and the psychology of communication, with special reference to the following:

- the application of the constructivist learning approach to music teaching
- analysis of sociodrama and its role in encouraging interaction between teacher and student
- the effect of imagination on motivation in different learning situations
- metacognitive processes in the teaching of the arts

The lectures given by researchers and teaching staff at Helsinki University together with the close collaboration between Finland's top musicians has resulted in new pedagogical applications for professionals in the field. Trainers have included Dr. Kirsti Lonka (Psychology), Anne Nevgi (Education), Professor Kari Uusikylä, Dr. Mirja Kallio-Puska (Psychology), Tiina Soini, M.A. (Psychology), Jari Sinkkonen (Medicine, Psychiatry), psychologists Leena-Maija Schatz and Liisa Valve. The project work undertaken by the trainers on the programme has opened up some interesting opportunities for further cooperation in the application of research into creativity and the constructivist learning theory to the teaching of music.

As a result of being included in the continuing education programme, the specialist subject area of music medicine and the well-being of musicians has now become a permanent feature of university degree courses in pedagogy for musicians. Visiting lecturers in music medicine include specialists Miikka Peltomaa, Leif Grans, Outi Kovero, psychologists Ben Furman, Seppo Heino and specialist in phoniatriy, Staffan Wilén.

#### IMPLEMENTATION AND ASSESSMENT

In addition to monthly taught courses, opportunities for interactive study are also provided by on-line distance learning. A tutoring service is available to support students right from the beginning of their studies. Questionnaires completed on a regular basis as well as joint evaluation sessions ensure that the programme is continuously upgraded and that teaching standards are closely monitored. International contacts have been established with the help of visiting lecturers such as the conductor and researcher, Paul Niemistö from the United States, and Froydis Ree-Wekre, Professor at the Oslo Music Academy and solo French horn player of the Oslo Philharmonic Orchestra.

#### PROSPECTS FOR THE FUTURE AND PLANS FOR DEVELOPMENT

The efforts to develop the field of music pedagogy have produced some new teaching material for use by Finland's colleges of music and conservatoires. At the same time, the project has successfully established new networks of contacts enabling those involved in music education and arts institutions to learn from each other and improve their working practices. The success of the programme has ensured that progress in the field of wind instrument and music pedagogy at national level will continue. The wind instrument pedagogy programme together with the 20 Finnish professional musicians and teachers that were involved in it as well as the long-term collaboration of the expert trainers have all had a positive impact on the development of music pedagogy providing new material and a fresh approach. The following educational institutions and towns and cities are good examples of what has been achieved:

- Espoo College of Music, Espoo
- East Helsinki College of Music, Helsinki
- Kainuu College of Music, Kajaani
- Ostrobothnian Conservatory, Kokkola
- The Music Conservatory of Central Finland -Jyväskylä
- Polytechnic School of Music, Jyväskylä
- Central Uusimaa College of Music, Järvenpää
- West Helsinki College of Music, Helsinki
- Lapland College of Music, Rovaniemi
- West Ostrobothnia College of Music, Kemi
- Oulu Conservatoire, Oulu
- Tampere Conservatoire, Tampere
- Vantaa College of Music, Vantaa

#### **PURPOSE**

This modular programme in continuing professional development is designed to meet the changing needs of musicians in the profession. With its commitment to lifelong learning the Guildhall School is providing a unique opportunity for professional musicians to extend the boundaries of performance practice and to explore different creative processes and ways of learning in a practical research environment.

#### **AIM**

The aim of the programme is to provide a forum for skill sharing and to enable students to develop further the fundamental skills for sustained personal, artistic and professional development in the areas of creativity, flexible performance and communication.

#### **STUDENTS**

The programme is aimed at performers, composers, teachers and arts coordinators who have some professional experience in creative approaches to performance and communication.

#### **ENTRY TO PROGRAMME**

For entry to module 1 on 4 October 1999 a completed application form must be returned to the School's Academic Registrar not later than 26 February 1999. Auditions will be held in March/April 1999. The audition will include:

- performance of a piece of repertoire/own composition/improvisation on principal instrument/voice
- submission of a portfolio of compositions for composers
- group activities (practical workshop; group discussion)
- individual interview

#### **OVERSEAS/EUROPEAN UNION APPLICANTS**

In common with their home counterparts, European Union and overseas applicants should submit an application form. European Union applicants will be required to attend an audition in London. Applicants from countries outside the European Union may choose to submit an audiocassette and/or videotape together with their application form.

#### **STRUCTURE**

The programme consists of four interrelated modules:

1. Fundamental skills in creativity, flexible performance and communication.
2. Mentoring scheme.
3. Creation and performance of new work.
4. Practical research projects.

Completion of all four modules requires a minimum of 12 months, but the modular structure allows a flexibility that enables students to meet their needs within their own time frame. There will be close liaison with students before the commencement of module 1, so that specific needs and circumstances are taken into account.

Tutor/student contact time comprises:

Module 1	98 hours (3 x 7-hour days per week for 3 weeks; 5 x 7-hour days for fourth week)
Module 2	18 hours (over a 4-month period)
Module 3	98 hours (3 x 7-hour days per week for 3 weeks; 5 x 7-hour days for fourth week)
Module 4	18 hours (12 hours tutorials; 6 hours evaluation)

Activities during the programme include:

- workshops, tutorials, seminars, informal presentations, performances, work placements, mentoring.
- individual/group discussions to support the personal development of students.

In the mentoring process it is intended that interactive forms of distance learning are developed through the use of the Internet. Therefore it would be an asset for students to have access to the Internet and Internet mail.

## AREAS OF STUDY

### MODULE 1 - FUNDAMENTAL SKILLS IN CREATIVITY, FLEXIBLE PERFORMANCE AND COMMUNICATION

(4-29 OCTOBER 1999)

- Improvisation
  - Aimed at developing flexibility and spontaneity through workshop practice that draws on a wide variety of musical styles and backgrounds. Activities include:
    - development of core skills:
      - voice work; body work; rhythmic skills; percussion skills
    - approaches to structured and free improvisation
- Ensemble work
  - group composition and creative practice
  - devising creative and repertoire-linked projects
- Performance
  - creative approaches to performance in different contexts
  - presentation skills
  - communication skills
  - interpersonal and intrapersonal skills
  - leadership skills
  - introduction to workshop-leading skills

Towards the end of module 1 individual mentoring schemes will be set up and personal practical research projects identified under the guidance of a tutor.

### MODULE 2 - MENTORING SCHEME (BETWEEN NOVEMBER AND APRIL OR JUNE AND SEPTEMBER)

The mentoring scheme provides opportunities for supervised placement training. Mentoring will respond to individual need and will relate to the specific context in which each musician works (e.g., orchestra, opera company, conservatoire, school music service, teaching, freelance).

The mentoring process will give guidance and support in a range of areas including:

- co-analysis of the individual's workplace and its relationship with arts venues, schools and the wider community
- co-analysis of performance, workshop or instrumental teaching practice
- collaborative approaches in workshop-based practice
- shared responsibility for the management of a project, from conception and preparation to execution, monitoring and evaluation
- quality appraisal
- developing an overview of the training experience and exploring the implications for opening up further opportunities for professional and organisational development within the student's workplace
- tutoring of individual research projects

### MODULE 3 - CREATION AND PERFORMANCE OF NEW WORK (1-26 MAY 2000)

Building on the experiences acquired in module 1 and the mentoring scheme or research, module 3 will focus on student-led initiatives aimed at creating new work of artistic quality. The group will devise, direct and perform its own material in different community settings. Areas of study include:

- group improvisation
- producing new work through artistic collaboration
- further training in workshop-leading skills
- practical experience through placements and performances
- skills of monitoring and evaluation
- exploring the implications for evolving new practice which integrates traditional aspects of training (e.g., aural development, interval recognition, harmony, form)

The emphasis throughout the module will be on the development of creative leadership, integrity in artistic collaboration and flexibility within artistic partnerships. Students will be given the opportunity to apply their work in their own particular context - e.g., orchestral musician, creative producer, instrumental teacher. They will also be given further tutorial guidance for their practical research projects.

#### MODULE 4 - PRACTICAL RESEARCH PROJECTS (BETWEEN JUNE AND SEPTEMBER OR NOVEMBER AND APRIL)

Module 4 enables each musician to pursue in greater depth a selected area of practical research. Examples include:

- The nature of workshop leadership
- Workshop-based practice
  - repertoire interpretation and performance
  - collaborative composition and creative interpretation
  - improvisational styles and approaches
  - workshop-leading and instrumental teaching
- Artistic criteria for judging excellence in a creative project
- The criteria for evaluating the quality of process, product and performance in creative projects within the community
- Identity in collaborative music-making
- Cultural identity:
  - understanding the context, nature and quality of creative work and performance in a multi-cultural setting
- Musical language and creative repertoire:
  - resonance and meaning in a multi-cultural context
- The place of music and creativity in sustainable development

Research interests connected with instrumental or vocal teaching could be linked into the Guildhall School research initiative in *Instrumental Learning*. Areas being explored include:

- Physical/body-mind experience and its relationship to musical expression
- The value of cross-instrumental learning
- Cross-arts work as an important way of broadening horizons and deepening expression

Each student will be given individual and group tutorial supervision, with this final stage of the programme culminating in course evaluation for all students and tutors. The main point of the research is to inform, enhance and enrich the playing, teaching and creative lives of each musician in the programme.

#### **ASSESSMENT**

Each module has its own form of assessment comprising:

student self-assessment; continuous assessment; written reports, records and dissertation; monitoring of interviews, workshops and performances through video and audio-tapes; course evaluation; viva voce.

#### **QUALIFICATION**

Satisfactory completion of the programme leads to a Diploma in Continuing Professional Development (Guildhall School of Music & Drama).

#### **TUTORS**

Lincoln Abbots, Helena Gaunt, Sean Gregory, Paul Griffiths, Jan Hendrickse, Peter Renshaw, Paul Roberts, Tim Steiner, Jackie Walduck, Janet Wyatt

#### **ADDITIONAL INFORMATION**

To discuss the content of the programme please contact:

Sean Gregory, Coordinator, Department of Performance and Communication Skills

Tel/Fax: + 44 (0)171 278 1160

VI. FINAL NOTES BY *PROMUSE* PARTNERS

## VI.1 ASSOCIATION OF BRITISH ORCHESTRAS

**TEAMWORK – EUROPEAN STYLE**

Since its earliest beginnings, in 1947, the Association of British Orchestras has recognised the value of organisations working together for the benefit of the profession as a whole, and believed that when the team is right, and the aims are shared the results achieved can always be greater than the sum of the parts. Over the past ten years, this perspective has stretched beyond the UK to Europe, where we have been privileged to belong to the pan-European organisation for the performing arts – Pearle (Performing Arts Employers Organisations' League of Europe). Twice a year the members of Pearle from all over Europe meet for a couple of days to discuss the many issues we all share – some political, some practical and some, occasionally, even artistic! It is invaluable both as a forum for discussion and the exchange of ideas, and also as a network of friends and colleagues, throughout Europe.

We responded enthusiastically when invited to participate in the *Promuse* project, because we were already aware of the value of this pan-Europe cooperation, and the extent to which our concerns for the profession were shared by our European partner states. We were aware that the dialogue here in Britain between the major conservatoires and the orchestral profession, about the preparation of young players for orchestral life, was more widely shared. But we did not know to what extent, nor what the approach was in different countries.

The *Promuse* project has been a fascinating exercise for all of us here at the ABO. Quite apart from the enjoyable trips to beautiful cities in different countries in Europe, we have learned a huge amount about professional practice in other countries, and explored ways in which we might continue to use this network for the benefit of orchestral development. It was good that we could make use of the existing Pearle network for collecting important data on orchestral auditioning procedures and professional development in different countries. This simplified the process enormously, and stimulated a wider interest in the project as a whole. As for the future, I believe that to establish an 'Observatoire' would be a valuable outcome of the past couple of years' work, in order to maintain the network now established, and lead new research and initiatives in the field as a whole. I hope this can be achieved.

LIBBY MACNAMARA

DIRECTOR ASSOCIATION OF BRITISH ORCHESTRAS  
MEMBER OF THE *PROMUSE* ORGANISING COMMITTEE

## VI.2 SIBELIUS ACADEMY CONTINUING EDUCATION CENTRE

***PROMUSE*: INFORMATION, INTERACTION AND RESOURCES**

*Promuse* has provided a great deal of relevant information about continuing education in the member countries of the European Union: their plans, needs, problems, ways of action etc.

It has also given a picture of the vast field of special national features. Yet, one must be aware of the danger that some information might be superficial because of the inevitable generalisation at the final stage when the results are pulled together.

The participants have been able to strengthen their know-how by working for this project. The contacts between the participants of the working groups have strengthened the international networking, and have provided new possibilities for future co-operation. Through the projects new ideas have come out and these are in their turn giving impulses to others.

The project partners have realised the power of co-operation; resources and funds, which have been applied and granted jointly, make big projects possible; if the work is planned and shared well and in a reasonable way, the task is not too big for those participating with less input, part-time.

One of the significances of the project for the Continuing Education Centre of the Sibelius Academy is that it has increased the consciousness of the importance of mapping out target groups and their needs. For this kind of mapping and analysing the results more resources are inevitably needed than what are available now.

One of the main experiences and conclusions after participating in various European projects concerning continuing education, is that the activities of the Continuing Education Centre of the Sibelius Academy are and have been unique on a European level. The Centre started 20 years ago and has gone through many phases. Its history should be collected, while this material could be very valuable for those processes which are currently taking place in many countries. The role of continuing education as a means of developing national music life and international comparison and reflection, is important. In the effort to promote its possibilities it is vital to have international background and surveys as a tool.

TUULA KOTILAINEN  
VICE RECTOR OF THE SIBELIUS ACADEMY CONTINUING EDUCATION CENTRE  
MEMBER OF THE *PROMUSE* ORGANISING COMMITTEE

### VI.3 EUROPEAN MUSIC OFFICE

Since its foundation in 1995, the European Music Office (EMO) deplored the lack of information and statistics at a European level about:

- the whole sector linked to live music, both in the music production and promotion fields,
- the whole of activities linked to education and training, especially continuing education.

But this information is nevertheless vital to evaluate the education systems in the different Member States and to measure the necessary adaptations in order to bring closer the education world and the labour market. This is particularly significant at a time where music is, as in many other sectors, subject to important changes due mainly to the new technologies and to the effects of the economy globalisation. That's why EMO had decided to involve itself in the *Promuse* project whose objectives were addressing these concerns.

EMO is most satisfied by the results obtained. They confirm the necessity of new initiatives to co-ordinate more initial education, professional integration and continuing education needs and proposed courses. Thanks to *Promuse*, projects between partner organisations have already taken place and promise to be successful.

EMO will diffuse as much as possible the results of the *Promuse* project at the occasion of its different meetings with partner organisations, institutions and professionals in the European Union

JEAN-FRANÇOIS MICHEL  
SECRETARY GENERAL OF THE EUROPEAN MUSIC OFFICE  
MEMBER OF THE *PROMUSE* ORGANISING COMMITTEE

### VI.4 NEDERLANDS IMPRESARIAAT

The Nederlands Impresariaat has experienced its partnership in the LEONARDO project and its work within the *Promuse* 'Professional integration' working group in particular as extremely interesting and rewarding. Professional integration of young musicians in the rapidly changing world of the performing arts has always been one of the main targets of our organisation.

The exchange on a European scale, of knowledge and the examples of 'good practices', have reinforced our belief that a continuing dialogue as well as an active collaboration between training-institutions and the professional music world are vital in helping (young) musicians in their career-development. As a result of the LEONARDO partnership, the Nederlands Impresariaat has been able to develop its contacts with both AEC members and partner organisations in other EC countries.

NANETTE RIS  
DEPUTY DIRECTOR OF THE NEDERLANDS IMPRESARIAAT  
JOINT CO-ORDINATOR OF THE PROFESSIONAL INTEGRATION WORKING GROUP  
AND MEMBER OF THE *PROMUSE* ORGANISING COMMITTEE

## VII. APPENDICES

## VII.1. SOURCES OF INFORMATION FOR PROFESSIONAL MUSICIANS IN EUROPE

## RESULTS FROM THE QUESTIONNAIRE FOR COLLECTING INFORMATION AVAILABLE ON MUSIC EMPLOYMENT REALITIES IN EUROPE

## GENERAL INFORMATION

<i>Country</i>	<i>Name of the institution</i>	<i>Available information</i>
AUSTRIA	Austrian Cultural Service	particulars, contact, presentation, descriptive chart
	Arbeitsmarktservice Wien	particulars, contact
	Arbeitsgemeinschaft Der Musikerzieher Osterreichs (AGMO)	particulars, contact, presentation, descriptive chart
	Gewerkschaft Kunst, Medien, frei Berufe	particulars, contact
	Music Information Center Austria (MICA) - (IAMIC)	particulars, contact, presentation
	Osterreichische kulturdokumentation. internationales archiv fur kulturanalysen	particulars, contact, presentation, descriptive chart
	International Music Centre (IMZ)	particulars, contact, presentation, descriptive chart
	Austrian Interpreter's Society (OESTIG)	particulars, contact
	Autoren, Komponisten und Musikverleger Registrierte	
	Genossen MBH (AKM)	particulars, contact
BELGIUM	Belgique: Wallonie-Bruxelles Musique	particulars, contact
	Conservatoire Royal de Musique	particulars, contact
	Gouvernement de la Communauté Française	particulars, contact
	Luxembourg : Ministère de la Culture	particulars, contact
DENMARK	Royal Jutland Academy of Music Aarhus	particulars, contact no public or private institution which analyse information concerning music profession, no keeping track of former students on a regular basis
	Danish Music Information Center (IAMIC)	particulars, contact
FINLAND	Ministry of Education/ Dept for Cultural Policy, Arts Division	particulars, contact
	Finish Musicians' Union	particulars, presentation
	The Finnish Music Information Center (IAMIC)	particulars, presentation
	The Finnish Composer's Copyright Society Teosto	particulars, presentation
	GRAMEX, Copyright Society of Performing Artists and	particulars, presentation
	Phonogram Producers in Finland	
	Culminatum Ltd - Centre of Expertise Programme in the Helsinki Region	particulars, presentation
The Arts Council of Finland	particulars, contact, presentation, website	
FRANCE	Département des études et de la prospective (DEP)	particulars, missions, studies and researches, contacts, information about the Observatoire de l'emploi culturel
	Observatoire pour les métiers et l'emploi / DMDTS	particulars, presentation of the missions
	Département Information et Communication / Ministère de la culture	particulars, presentation of the missions
	Commission nationale Emploi - formation du spectacle vivant	particulars, studies, contact
	Cité de la musique - Centre d'information musique et danse	particulars, presentation of the missions
	ARTEC	particulars, short presentation, contact
GERMANY	Deutscher Musikrat	particulars
	Arbeitsgemeinschaft Europaischer Chorverbände	particulars, contact
	Bundesanstalt fur Arbeit	particulars
	Industriegewerkschaft Medien, Druck und Papier, Publizistik und Kunst	
	European Guitar Teachers	particulars, contact
	European Music Competition Union	particulars, contact
	German Music Information Center (IAMIC)	particulars, contact, presentation
	Internationales Musikinstitut Darmstadt (IAMIC)	particulars, contact
GREAT-BRITAIN	Arts Council of England	website
	Arts Council of Scotland	website
	Regional arts boards	website
	British Music Information Centre (IAMIC)	particulars, contact, web site
	Asian Music Circuit	fax
	Association of British Choral Directors	e-mail address



	Association of British Concert Promoters	contact, telephone
	British Choral Institute	e-mail address
	Composers Guild of Great-Britain	fax
	Early Music Network	fax
	Incorporated Society of Musicians	e-mail address
	The Musicians Union	e-mail address
	National Federation of Music Societies	e-mail address
	National Music Council	e-mail address
	Performing Right Society	e-mail address
	Scottish Music Information Society	e-mail address
	Sound Sense	e-mail address
	Society for the Promotion of New Music	e-mail address
	Arts Research Digest	e-mail adress
GREECE	Ministry of Culture	particulars, contact
ITALY	Comitato Nazionale Italiano Musica (IAMIC)	particulars, contact, e-mail adress, yearbook
IRELAND	The Arts Council	particulars, contact, e-mail, presentation, Web site
	Contemporary Music Centre	particulars, contact, e-mail adress, short presentation
	Association of Irish Composers (AIC)	particulars, contact, e-mail, presentation
	Irish Recorded Music Association (IRMA)	particulars, contact, e-mail, Web site
	Irish Traditional Music Archive	particulars, contact, presentation Web site
	Music Network	particulars, contact, e-mail, presentation
LUXEMBURG	Chambre des métiers	particulars
	Service central de la statistique et des études économiques (STATEC)	particulars
NETHERLANDS	Donemus Music Information Center (IAMIC)	particulars, contact, e-mail, Web site
	Gaudemus Fondation (IAMIC)	particulars, contact, e-mail, Web site
	Stichting Repertoire Informatioecentrum Musiek (IAMIC)	particulars, contact, e-mail, Web site
	Walter Maas Huis	particulars, contacts, short presentation
NORWAY	Norsk Musikinformatie (IAMIC)	particulars, contacts, short presentation
PORTUGAL	Fundacao Calouste Gulbekian (IAMIC)	particulars, contact, e-mail, Web site
	Ministerio Da Educacao	particulars, contact, e-mail
SPAIN	Centro de Documentation Musical (IAMIC)	particulars, contact
	Centro de documentacion Musical de Andalucia	particulars, contact
	Centro Superior de Investigacion y Promocion de la Musica	particulars, contact

#### ORCHESTRAS

<i>Country</i>	<i>Name of the institution</i>	<i>Available information</i>
AUSTRIA	Vienna Radio Symphony Orchestra	particulars, contact, descriptive chart
	Wiener Philharmoniker	particulars, contact
	Wiener Symphoniker	particulars, contact
	Grazer Philharmonisches Orchester	particulars, contact
BELGIUM	Orchestre Philharmonique de Liège	particulars, contact, presentation
	Orchestre Royal de Chambre de Wallonie	particulars, contact, presentation
	Opéra Royal de Wallonie	particulars, contact
	Orchestre National de Belgique	particulars, contact
	Orchestre de l'Opéra National - Théâtre Royal de la Monnaie	particulars, contact
DENMARK	www.symphony.dk	web site presenting briefly the main Danish orchestras
FINLAND	The Association of Finnish Symphony Orchestras	particulars, presentation, Website
	Finnish Musicians' Union	particulars, presentation
	The Ministry of Labour	particulars
FRANCE	Conférence permanente des orchestres français (COPOF)	particulars, missions, guide of the French orchestras
GERMANY	Deutsche Orchestervereinigung e. V (DOV)	particulars
GREAT-BRITAIN	Eastern Orchestral Board	e-mail address
	Association of British Orchestras (ABO)	PARTNER
LUXEMBURG	Ministère de la culture pour l'Orchestre philharmonique du Luxembourg	particulars
NETHERLANDS	Contactorgaan Nederlandse Orkesten (CNO)	particulars, contact, e-mail, short presentation, Pres.: Member of PEARL
SPAIN	Asociacion Espnola de Orquestas Sinfonicas	particulars, contact
	Confederacion Espanola de Asociaciones de Compositores Sinfonicos	particulars, contact
	Grupo de Funcionarios de la Orquesta Nacional de Espana	particulars, contact

SOUND ENGINEERING: EDUCATION

Country	Name of the institution	Available information
DENMARK	Royal Academy of Music - Copenhagen	brochure
FINLAND	The Sibelius Academy Continuing Education Centre	presentation of the programme
	Centre for Music & Technology at the Sibelius Academy	presentation of the programme
	The Finnish Broadcasting Company	short presentation
FRANCE	Paris Conservatoire Formation supérieure aux métiers du son	PARTNER
GERMANY	Hochschule für Musik Detmold	complete presentation of the programme
	Hochschule der Künste Berlin	
LUXEMBURG	no institution	
INTERNATIONAL	List of institutions in the world - AES (Audio Engineering Society)	For each institution : particulars, contacts, short presentation of the programme

SOUND ENGINEERING: PROFESSIONAL SITUATION

Country	Name of the institution	Available information
GERMANY	Verband Deutscher Tonmeister e.V (VDT)	particulars
NETHERLANDS	Association NVPI	particulars

**VII.2. EXISTING RESEARCHES AMONG AEC MEMBERS CONCERNING PROFESSIONAL INTEGRATION OF FORMER STUDENTS**

**QUESTIONNAIRE RESULTS**

Country	Town	Name of the school	Number/ Frequency	Who did it?	Answer rate	Topics investigated	Kind of outcomes
Anonymous 1			one	School administration	70%	Main activities/ Post-conserv. training	Database
Anonymous 2			one, to be renewed	School administration	nya*	Main activities	Analysis (in process)
Anonymous 3			regular	School administration	20%	Main employers and activities	Analysis
BIELORUSSIA	MINSK	Belarusian Academy of Music	more than one	Social labo + School administration		Everything	Yearbook/ Database/ Analysis
BOSNIA HERZEGOVINA	SARAJEVO	Muzicka Akademija	one	School administration + assoc. of former students + prof. organisation	95%	Main employer	Yearbook
CROATIA	LOVRAN	Music Academy "Ino Mirkovich"	more than one	School administration		Everything	Analysis
DENMARK	AALBORG	Nordjysk Musikonservatorium	one	School administration	84%	Everything	Analysis
DENMARK	AARHUS	Det jydsk Musikonservatorium					
DENMARK	ESBJERG	Vestjydsk Musikonservatorium	more than one	School administration	55%	Main employers and activities/ intensity of activity	Analysis
FINLAND	HELSINKI	Sibelius-Akatemia	1. regular	1. School administration/ 2. Arts Council of Finland	60%	Main activities/ intensity of activity / post-training	Analysis
FINLAND	KOKKOLA	Ostrobothnian Konservatorio	regular	School administration	50%	Main activities	Analysis
FRANCE	PARIS	Conservatoire national Supérieur de Musique et de Danse de Paris	one	School administration	62%	Everything	Analysis
GERMANY	BERLIN	Hochschule der Künste	one in process	School administration		Database	
GERMANY	DETMOLD	Hochschule für Musik	one	School administration + students	20%	Main employers	Yearbook/database/ analysis

\* not yet available

GERMANY	KARLSRUHE	Staatliche Hochschule für Musik	one, to be renewed	School administration and activities/ mobility	28%	Main employers	Analysis
GREAT-BRITAIN	CARDIFF	Welsh College of Music and Drama	regular	School administration		Main employers and activities/ post-conserv. training	Not yet
GREAT-BRITAIN	GLASGOW	Royal Scottish Academy of Music and Drama	regular	School administration + alumni assoc.		Personal details/ postconserv. training	Database
GREAT-BRITAIN	LONDON	Guildhall School of Music and Drama	regular	School administration / teachers		Main prof. activities	General interest and possible future use
GREAT-BRITAIN	LONDON	Royal Academy of Music	regular	School administration	50%	Everything	Database/ analysis
GREAT-BRITAIN	LONDON	Royal College of Music	regular	School administration	50%	Everything	Database/ analysis
GREAT-BRITAIN	MANCHESTER	Royal Northern College of Music	regular	1. School administration / 2.HESA	95%	Main activities/ post-conserv. training	Analysis
JAPON	TOKYO	Tokyo National University of Fine Arts & Music		Teachers	90%	Everything	
LITHUANIA	VILNIUS	Lietuvos Musikos Akademija	one	Labour and social research institute	31%	Everything	Yearbook/database/ analysis
NETHERLANDS	AMSTERDAM	Conservatorium van Amsterdam	regular	1. HBO/ 2. student	65%	Everything + feedback	Yearbook/ analysis
NETHERLANDS	ARNHEM	Hogeschool Voor De Kunsten	regular	Council of Higher Education	60%	Everything	
NETHERLANDS	GRONINGEN	North Netherlands Conservatoire	1. regular 2. one to be renewed	1. Society of Higher Vocational Education 2. School administration	1. very low 2. ~95%	1. everything 2. main employers and activities/ intensity of activity	1. Analysis 2. Analysis/ Database
NETHERLANDS	MAASTRICHT	Conservatorium voor Musiek	regular	Alumni officer	30%	Main activities/ post-conserv. training	Yearbook/database/ analysis
NETHERLANDS	TILBURG	Brabants Conservatorium	regular	1. School administration till 1995;then HBO	60%	Main employers and activities/ intensity of activity	Analysis
NETHERLANDS	UTRECHT	Hogeschool voor de Kunsten	regular	School administration	25%	Main activities/ post-conserv. training	Analysis
NORWAY	OSLO	Norges Musikhogskole	more than one	Researcher employed at the school		Everything	Analysis
PORTUGAL	PORTO	Escola Superior de Musica e das Artes do Espectaculo	one	School administration within european pilot project of quality evaluation of university studies	60%	Everything	Analysis/ database
SWEDEN	MALMÖ	Musikhögskolan i Malmö	more than one	School administration / + PhD stdt	50%	Main activities/ mobility/ intensity	Analysis
SWITZERLAND	BASEL	Musik-Akademie der Stadt Basel	one	Staff members		Main employer	'Informal' analysis
UKRAINE	KYIV	Ukrainian National Tchaikovsky Academy of Music					
UNITED STATES	BOSTON	New England Conservatory of Music	regular	School administration	50%	Main employers and activities/ post-conserv. training	Analysis/ database
UNITED STATES	LOUISVILLE	University of Louisville	more than one	School administration	15%	Main employers and activities/ post-conserv. training	Analysis

MAIN FIGURES ABOUT THIS 'TRACKING STUDENTS' SURVEY:

Answering rate:

40%

Percentage of experienced schools in the field of 'tracking students' :

59% (among the answering schools)

Number of experienced schools in the field of 'tracking students' :

36

**VII.3. EXTRACTS OF DIFFERENT POSSIBLE QUANTITATIVE ANALYSES  
DRAWN FROM SEVERAL INVESTIGATIONS**

DOMINIQUE LAFOURCADE

*The purpose of these extracts is not to compare figures but only to study criteria used for describing the professional position of former students*

**1. SIBELIUS ACADEMY -**

Finnish Arts Council's research (by Paula Karhunen) launched in 1997, about artists who started their studies at the Sibelius Academy between 1980 - 1990.

Main income sources of respondents by degree programmes

	Solo performance (%)	Church music(%)	Music education (%)	Others * (%)
Artistic work	48	45	13	44
Copyright income	0	0	0	2
Grant	2	0	0	3
Teaching	40	15	65	33
Art-related work	3	28	9	7
Other work	3	3	5	4
Other	5	7	7	6

\*: Small degree programmes: orchestral and choral conducting, composition and music theory, jazz music, opera music, folk music

The employment status of the respondents

Employment status	Number of choices (%)	Number of exclusive choices (%)
Employed	48	58
Freelancer	0	8
Entrepreneur	2	1
On grant	40	0
Unemployed	3	2
Other	3	6
Many choices		26

Source: KARHUNEN Paula (1998) : Trained at the Sibelius Academy and the Labour Market, Helsinki: The Arts Council of Finland, Publication n° 18

**2. ROYAL NORTHERN COLLEGE OF MUSIC (MANCHESTER)**

Five-year analysis of students placements (in percentages)

	1998	1997	1996	1995	1994
Further studies	34,4	31,3	41,1	30,2	32,7
Employment in performance/ composition	43,4	42,8	34,3	45,3	39,4
Teaching	9,7	10,7	12,3	11,3	13,4
Non-musical occupation	8,1	5,3	4,8	4,4	3,0
Music administration	3,1	1,5	3,4	2,5	1,8
Unemployed/ not known	1,3	8,4	4,1	6,3	9,7

Source: RNCM

**3. ROYAL ACADEMY OF MUSIC, TRINITY AND ROYAL NORTHERN COLLEGE OF MUSIC**

1991 leaver cohorts within cultural sector, employment in 1996-97

	RAM(%)	Trinity(%)	RNCM(%)
Performance contract			
Other performance	10,7	12,3	11,3
Mixed	8,1	5,3	4,8
Teaching	3,1	1,5	3,4
Other culture	1,3	8,4	4,1

Source: Data from conservatoires: John Myerscough analysis <sup>1</sup>

<sup>1</sup>In *Review of music conservatoires*, London: HEFCE (Higher Education Funding Council for England), March 98

#### 4. PARIS CONSERVATOIRE

Enquiry aimed at instrumentists graduated in 1990,1991 and 1992

Year of graduation	high integration level (1)	high performance level (2)	artistic reputation level (3)
1990	78%	40%	16%
1991	64%	40%	16%
1992	53%	27%	11%
	(1) : measure of both intensity and stability of the activities	(2) : intensity of performance activities (chamber music/ solo performance/ accompaniment)	(3) : assessed through national and international awards and grants recordings, artistic agent....

Source: Conservatoire National Supérieur de Musique et de Danse de Paris

#### 5. DUTCH FINE ARTS MONITOR

A. The Entry of the 1995/1996 cohort on the Labor Market, approximately 1,5 years after Graduation

Graduates (100%) →	Not working (20%) →	Further study (8%)
		Other (12%)
	Work Force (80%) →	Unemployed (7%)
		Working (73%) →
		→ Only in the Arts (53%)
		→ Combined (8%)
		→ Only outside (11%)

Source: The Fine Arts Monitor 1997 (van der Linden & Rengers)

B. Working Characteristics of the Artists

Descriptive Statistics	N	Mean	Std. Deviation
<b>Working situation</b>			
Currently employed, yes/no (yes = 1)	400	0,89	
For how many employers/in how many jobs are you working?	354	1,76	,98
First job in the cultural sector?, yes/no (yes = 1)	347	0,49	
Hours worked in 1st job	345	27,24	13,37
Preferred number of hours in 1st job	334	27,21	14,26
Monthly earnings in 1st job	279	2519,06	1546,09
Second job in the cultural sector?, yes/no (yes = 1)	160	0,38	
Hours worked in 2nd job	156	12,15	9,68
Preferred number of hours in 2nd job	146	17,24	14,38
Monthly earnings in 2nd job	123	1155,51	1151,14
Third job in the cultural sector?, yes/no (yes = 1)	61	0,41	
Hours worked in 3rd job	56	11,91	14,40
Preferred number of hours in 3rd job	53	12,42	14,8
Monthly earnings in 3rd job	47	898,51	1154,28
<b>Aggregates</b>			
Total income	298	2977,1040	2106,9536
Total hours worked	348	34,3707	16,2274
<b>Other working Characteristics</b>			
For how many employers/commissioners did you work since you left school	357	11,03	17,56
Do you have income not from work? yes/no (yes = 1)	393	0,08	
Do you make professional costs? yes/no (yes = 1)	378	0,76	
Professional costs in 1999 in guilders	235	9626,74	28682,65

Source: KUO Longitudinal 2000 (Preliminary findings)

### VII.4. QUESTIONNAIRE CONCERNING AUDITIONING PRACTICES AIMED AT EUROPEAN SYMPHONIC ORCHESTRAS

#### INSTRUMENTS CONCERNED: OBOE; FRENCH-HORN; VIOLIN

The following questions are related to recruitment auditions for violin, french horn and oboe. They do not cover special auditions (for outstanding positions).

**1. HOW DO YOU ADVERTISE YOUR VACANCIES?**

- newspapers, magazines     noticeboards     radio     internet
- by word of mouth     by contacting musicians directly     schools
- other    please specify :

**2. APART FROM THE AUDITIONS, DO YOU HAVE OTHER MEANS OF RECRUITING MUSICIANS?**

- yes, regularly     yes, occasionally     no
- if yes, which ones?

**3. WHAT ARE THE CONDITIONS FOR APPLYING?**

- age    minimum :    maximum :
- nationality     own country only     european union    others
- residency    please specify :
- musical level    assessed through :
- completed degrees     attended schools
- letters of recommendation     demo tape
- others    please specify :
- others    please specify :

**4. WHAT ARE THE APPLICATION PROCEDURES?**

- simply making an appointment for the audition
- sending an application package
- other    please specify :

**5. DO YOU ASK APPLICANTS TO PAY AN ACCOUNT OF GUARANTEE FOR THEIR COMING?**

- yes     no
- Is it reimbursed afterwards?
- yes     no

**6. HOW MANY STEPS ARE THERE IN THE SELECTION PROCESS?**

Which ones? (please cross the relevant boxes)

	Stage 1	Stage 2	Stage 3	Stage 4
Orchestral works				
Sight-reading test				
Solo pieces				
Others (please specify)				

**7. WHAT ARE THE PRE-AUDITION SELECTION METHODS?**

- no pre-selection
- pre-selection criteria    *please rank each one in number order :*
- demotape     recommendation letters
- attended schools     completed degrees
- other    please specify :

**8. WHO MAKES THE PRE-SELECTION? (PLEASE GIVE MORE THAN ONE ANSWER IF NEEDED)**

- artistic manager     administrative manager     representative group of orchestral musicians
- section heads     other    please specify :
- Total number of persons :

**9. AT THE FIRST AUDITION, IS IT USUAL FOR THE MUSICIAN TO BE STOPPED AS SOON AS YOU KNOW**

- they are :     good?     yes     no    -
- bad?     yes     no

**10. PLEASE DESCRIBE, FOR THE INSTRUMENTS ABOVE, THE TEST FOR ORCHESTRAL PLAYING IN EACH ROUND:**

10.1 for oboe player:

- number of excerpts    average length of performance
- round 1
- round 2
- round 3

10.2 for french horn player:

- number of excerpts    average length of performance
- round 1
- round 2
- round 3

10.3 for violin player:

- number of excerpts    average length of performance
- round 1
- round 2
- round 3







Have you been reimbursed afterwards?                     yes     no

**7. WERE YOU TOLD WHAT THE PROCEDURES WOULD BE, FROM THE START?**

yes, very clearly                     yes, in outline     no

**8. HOW DID YOU PREPARE FOR THE AUDITION? (PLEASE GIVE MORE THAN ONE ANSWER IF NEEDED)**

in the framework of the school regular instrumental or orchestral courses

in the framework of specific instrumental or orchestral courses :

within the school     outside the school     self- training

discussion with experienced persons

specific mental preparation :

within the school     outside the school     self-training

other                    please specify :

**9. FOR HOW MANY WEEKS/ DAYS DID YOU PREPARE ?**

How many hours does it approximately represent?

**10. DID YOU HAVE THE SUPPORT OF YOUR CURRENT OR FORMER TEACHER, OR INSTITUTION :**

- for the actual audition?     yes                     no

- generally?                     yes                     no

**11. HOW MANY SELECTION ROUNDS WERE THERE IN THE AUDITION PROCEDURES?**

**12. WHAT WERE THEY?**

( Pre-audition selection     yes                     no

( Round 1 :                     Orchestral excerpts (O.e.)     Sight-reading (S.r.)

Solo pieces (S.p.)                     Interview

What were they?

O.e. :

S.r. :

S.p. :

( Round 2 :                     Orchestral excerpts (O.e.)     Sight-reading (S.r.)

Solo pieces (S.p.)                     Interview

What were they?

O.e. :

S.r. :

S.p. :

( Round 3 :                     Orchestral excerpts (O.e.)     Sight-reading (S.r.)

Solo pieces (S.p.)                     Interview

What were they?

O.e. :

S.r. :

S.p. :

( Other examination tests :    please specify :

**13. DID YOU BRING YOUR OWN ACCOMPANIST?**

yes     no

If no, were you allowed rehearsals with the pianist?                     yes     no

**14. DID YOU HAVE TO WORK WITH A CONDUCTOR?**

yes     no

**15. WERE YOU AUDITIONED BEHIND A SCREEN?**

yes     no

**16. HOW FAR DID YOU SUCCEED?**

**17. WERE YOU GIVEN FEEDBACK AT YOUR AUDITION, OR AFTERWARDS?**

yes     no

**18. DID YOU PROVIDE FEEDBACK TO YOUR TEACHER?**

yes     no

**19. HOW DID YOU FEEL ABOUT THE ENVIRONMENT?**

frightening     cold     intimidating     comfortable

other                    please specify :

**20. HOW DID YOU FEEL ABOUT THE ATTITUDE OF THE PERSONS IN CHARGE OF THE AUDITION?**

positive                     negative

Did you feel you were treated fairly?     yes     no

**21. FOR EACH STEP, PLEASE DESCRIBE WHAT YOU THINK YOU DID BEST IN, AND WHAT YOU COULD HAVE IMPROVED?**

Sight reading skills                     ok                     to be improved

Knowledge of orchestral repertoire     ok                     to be improved

Performance skills                     ok                     to be improved



## VII.6. MAILING OVERVIEW OF THE CONTINUING EDUCATION QUESTIONNAIRES

PROVIDERS										FORMER STUDENTS	
Countries	AEC Conservatoires				Other providers					Sent	Received
	Sent	Received	CE Provision		Sent	Received	CE Provision				
			YES	NO			YES	NO	Other		
Austria	2	2	1	1	10	1	0	1	0		8
Belgium	4	4	4	0	5	1	1	0	0		3
Denmark	5	3	2	1	19	2	2	0	0		6
Finland	4	2	2	0	33	7	5	2	0		6
France	14	3	2	1	11	4	2	1	1		3
Germany	16	13	6	7	31	3	2	0	1		9
Greece	2	1	1	0	4	0	0	0	0		0
Ireland	1	1	1	0	11	6	4	2	0		2
Italy	2	1	1	0	14	1	0	1	0		4
Luxembourg	2	2	1	1	0	0	0	0	0		3
Netherlands	10	5	5	0	8	2	2	0	0		6
Portugal	2	2	0	2	8	2	1	1	0		1
Spain	8	5	3	2	22	2	0	2	0		3
Sweden	3	2	2	0	42	15	3	12	0		4
UK	10	8	6	2	30	19	11	8	0		6
<b>Totals</b>	<b>85</b>	<b>54</b>	<b>37</b>	<b>17</b>	<b>248</b>	<b>65</b>	<b>33</b>	<b>30</b>	<b>2</b>	<b>163*</b>	<b>64</b>
%		<b>63,53</b>				<b>26,21</b>					

\* In addition, several conservatoires took up the mailing themselves

## VII.7. CONTINUING EDUCATION QUESTIONNAIRES AIMED AT PROVIDERS

*Open answers have not been written out into this questionnaire, but have been processed into the results of chapter III.2.*

*NB - definitions of used terms:*

- The *profession* is broadly defined as what you enter when you leave a conservatoire (the term used for all institutions for higher music education concerning performance and pedagogics), with the intention of making a living in music;
- A *professional musician*, therefore, is someone who has graduated with the necessary qualifications from a conservatoire and can be defined by the standard and quality of their musicianship rather than whether or not they are employed;
- *Continuing education* is defined as the period after graduation except where the student goes straight on to do a post-graduate course.

### CURRENT PROVISION (TARGET GROUP: PROFESSIONAL MUSICIANS)

1 DO YOU OFFER ANY OF THE FOLLOWING CONTINUING EDUCATION PROVISIONS? PLEASE TICK AS APPROPRIATE.

I. Life Skills	Conservatoires				Other providers				Total
	Since last 12 months	2-4 years ago	>5 years ago	Total	Since last 12 months	2-4 years ago	>5 years ago	Total	
Health (e.g. ergonomics, stress-reduction, Alexander Technique, etc. – including mental health)	4	9	7	20	3	2	4	9	29
Management: Finance	2	1	5	8	1	1	1	3	11
Marketing	2	2	6	10	2	1	2	5	15
Fundraising	1	1	4	6	2	2	1	5	11
Law, tax	1	4	5	10	1	1	1	3	13
Administration	3	2	8	13	2	2	1	5	18
Instrument Maintenance	4	2	7	13	1	1	2	4	17
Collaborating in cross-arts workshops	3	5	4	12	3	1	1	5	17
Understanding international languages	2	1	7	10	2		2	4	14
Technology: Word processing	6	4	5	15	3	1	1	5	20
Database analysis	5	1	5	11	1	1		2	13
The Internet	7	4	4	15	6	1	1	8	23



2 WHO DO YOU PROVIDE IT FOR?

Target group	Conservatoires				Other providers				Total
	Since last 12 months	2-4 years ago	>5 years ago	Total	Since last 12 months	2-4 years ago	>5 years ago	Total	
Conservatoire staff	4	4	13	21	6	1	3	10	31
Professional performers, composers and conductors	5	3	13	21	4	4	12	20	41
Instrumental/vocal teachers	8	4	14	26	6	5	14	25	51
School music teachers	7	2	15	24	5	3	8	16	40
Church musicians	4	1	10	15	3	1	3	7	22
Sound engineers	1	1	5	7	2		2	4	11
Non-classical performers (jazz, pop, folk, 'world', etc.)	6	5	7	18	7	2	3	12	30
Music therapists and related professions	3	2	5	10	3	1	2	6	16
Other, namely...			1	4				6	10
- music journalists for radio		1							
- all music alumni			1						
- non-music professionals		1							
- acousticians						1			
- interactive performing media artists					1				
- own musicians					1				
- community musicians						1			
- administrative staff							2		

3 WHAT SORTS OF PROBLEMS DO YOU MEET IN MATCHING THESE PROVISIONS WITH THE NEEDS OF YOUR TARGET GROUPS? PLEASE GIVE SOME EXAMPLES.

4 HOW IS CONTINUING EDUCATION IN YOUR INSTITUTION ORGANISED?

	Conservatoires	Other providers	Total
Separate department	13	15	28
In curriculum	12	7	19
Other, namely...	3		23
• organized periodically for different target groups	1		
• individual initiatives/requests	5	3	
• option for former students to attend courses	1		
• in co-operation with university / other school	2		
• extension work	1		
• flexible each year		3	
• main function		4	

5 WHICH FORMS/STRUCTURES DO YOU USE TO ORGANISE YOUR CONTINUING EDUCATION?

	Conservatoires	Other providers	Total
Practical workshops / short courses / masterclasses	29	29	58
Seminars	25	21	46
Provision from the regular curriculum	19	9	28
Longer term programmes, namely...	1	16	23
• 3 year period	4		
• assistant conductor placement	1		
• working groups	1		
Distance learning	4	14	18
Other, namely...			8
• written assignments	1		
• concerts/performance in connection to tuition	2		
• 6/8/12 week courses	1		
• CPD course = 4 weeks full-time	2		
• Regular meetings		2	



- Present students					2				
- Wider constituency							2		

10 WHICH CRITERIA ARE MOST IMPORTANT FOR YOU IN DECIDING WHICH COURSES ARE ACTUALLY PROVIDED? PLEASE PUT THEM IN ORDER OF IMPORTANCE (1, 2, 3 ETC., WHERE 1 = MOST IMPORTANT):

Criterion	Importance (1 gets 10 points, 2 gets 9 points, 3 gets 8 points, etc.)		
	Conservatoires	Other providers	Total
The availability of funding/resources	204 pts	205 pts	409 pts
The availability of suitable teaching staff	199 pts	160 pts	359 pts
Your own perception of (future) needs	194 pts	235 pts	429 pts
Opinion of:Former students	110 pts	131 pts	241 pts
Own staff and colleagues	178 pts	183 pts	361 pts
Employers	56 pts	76 pts	127 pts
Trade and professional organizations	49 pts	44 pts	93 pts
Training and education providers	59 pts	69 pts	128 pts
Government bodies	53 pts	80 pts	133 pts
Other, namely...			
• Request for work placements		10pts	19pts
• Possible market		9pts	

11 DO YOU GET REQUESTS FOR TAILORED COURSES? PLEASE SPECIFY WHAT THESE ARE.

12 DO YOU HAVE A WRITTEN OUT POLICY?

If yes, please attach it.

Conservatoires:	Other providers	Total
7 YES	16 YES	23 YES
26 NO	16 NO	42 NO
4 NO ANSWER	1 NO ANSWER	5 NO ANSWER

#### ANTICIPATING FUTURE NEEDS

13 DO YOU INTEND TO EXPAND THE RANGE OF CONTINUING EDUCATION COURSES IN THE FUTURE?

Conservatoires:	Other providers	Total
29 YES	25 YES	54 YES
5 NO	7 NO	12 NO
3 NO ANSWER	1 NO ANSWER	4 NO ANSWER

If yes, in which of the five areas? Please tick as appropriate.

	Conservatoires	Other providers	Total
Life Skills	15	13	28
Pedagogical Skills	25	17	42
Performance Skills	23	12	35
Information Exchange With Colleagues	18	10	28
Sound Engineering	6	6	12

14 HOW DO YOU FEEL YOU COULD IMPROVE YOUR METHODS FOR DEFINING NEED IN THESE AREAS?

15 HOW MIGHT YOU ENLARGE YOUR AWARENESS ABOUT FUTURE NEEDS?

### VII.8. CONTINUING EDUCATION QUESTIONNAIRES AIMED AT FORMER STUDENTS

Open answers have not been written out into this questionnaire, but have been processed into the results of chapter III.2.

1. Have you graduated from the conservatoire/music academy mentioned in the accompanying letter?

Yes 59 No 5

If yes, when? .....-.....- 19.....

Instrument (including voice):.....

If you have not graduated, please explain why not: .....

2. Do you work in the music field (performing, teaching, administrating, etc.)?

Yes **60** No **4**

If yes, is working in the music field your primary occupation?

Yes **52** No **8**

3. What specific "problems" have you run into after graduation (while integrating into your profession)?

How have you dealt with these problems? (See III.2)

4. The following list contains various skills that can be provided for as continuing education. Continuing education concerns the education that is provided after graduation from a conservatoire or other institution for higher music education. However, a postgraduate study (long-term), which is taken immediately after graduation, is not considered part of continuing education. Continuing education includes all sorts of training: workshops, masterclasses, seminars, short or long term courses, etc.

Could you please tick into this list:

1. which skills you have had training in since you graduated;
2. for which skills training should have been made available for you during your studies;
3. for which skills training should be available after graduation (please tick those skills, whether currently offered or not, that should be available after graduation according to you). In other words: what have you needed since graduation (whether or not training is being/has been provided)?

I. Life Skills	1. Skills in which you have had training <i>after</i> graduation	2. Skills that should have been available <i>during</i> your studies	3. Skills that should be available <i>after</i> graduation
Health (e.g. ergonomics, stress-reduction, Alexander Technique, etc. – including mental health)	15	38	20
Management: Finance	7	24	30
Marketing	8	27	30
Fundraising	6	22	31
Law, tax	10	29	32
Administration	8	21	29
Instrument maintenance	14	19	14
Collaborating in cross-arts workshops (music & theatre, music & dance, etc.)	15	32	21
Understanding international languages	19	24	16
Technology: Word processing	9	23	20
Database analysis	8	19	16
The Internet	15	26	22
<b>Total</b>	<b>134</b>	<b>304</b>	<b>281</b>

II. Pedagogical skills	1. Skills in which you have had training <i>after</i> graduation	2. Skills that should have been available <i>during</i> your studies	3. Skills that should be available <i>after</i> graduation
Teaching new repertoires	19	27	20
Music arranging techniques	7	26	20
Collaboration with community	11	24	13
Further development of teaching skills (e.g. up-dating, different methods, didactic organization, etc.)	16	20	32
Ensemble leading	9	24	19
Workshop leadership	4	18	22
Group instruction	11	23	23
Teaching young children	12	27	21
Teaching adults	6	25	22
Non-western music	2	18	22
Technology: Score writing	6	22	16
Arranging	6	20	15
Distance learning	2	9	11
<b>Total</b>	<b>111</b>	<b>283</b>	<b>256</b>

III. Performance skills	1. Skills in which you have had training <i>after</i> graduation	2. Skills that should have been available <i>during</i> your studies	3. Skills that should be available <i>after</i> graduation
Participation in chamber music and larger ensemble performance	26	32	22
Improvisation (solo and ensemble)	11	35	16



Performing new repertoires	25	27	25
Appl. of analysis and musicology to performance practice	12	30	19
Cross-arts performances	11	29	21
Further instrumental and technical perfectionnement (including masterclasses)	31	22	40
Stage presentation	18	41	23
Specific orchestral skills	12	21	18
Repetiteuring	10	22	11
Score playing/reading	15	21	7
Performing non-western music	2	15	17
Using new technology, namely...	2	14	13
<b>Total</b>	<b>175</b>	<b>309</b>	<b>232</b>

IV. Information Exchange With Colleagues (in the broadest sense, e.g. networking)	1. Opportunities that you have used <i>after</i> graduation	2. Opportunities that should have been available <i>during</i> your studies	3. Opportuni-ties that should be available <i>after</i> graduation
Local	41	27	27
National	32	36	34
International	21	35	42
<b>Total</b>	<b>94</b>	<b>98</b>	<b>103</b>

IV. Sound Engineering	1. Skills in which you have had training <i>after</i> graduation	2. Skills that should have been available <i>during</i> your studies	3. Skills that should be available <i>after</i> graduation
Updating courses, namely...	2	13	9
<b>Total</b>	<b>2</b>	<b>13</b>	<b>9</b>

5. Are there in your opinion any skills that have not been mentioned in the above list?

Yes       No

If yes, which ones?

6. For which skills, mentioned in questions 4 and 5, should training be provided most urgently in your opinion (maximum 3)?

#### I. Life Skills

#### Index figures

• Health	31
• Management:	19
• Collaborating in cross-arts workshops	14
• Law, tax	9
• Technology	9
• Finance	7
• Fundraising	5
• Marketing	4
• Understanding international languages	4
• Administration	3
• Life skills in general	3
• PR	2
<b>Total</b>	<b>110</b>

#### II. Pedagogical Skills

• Further development of teaching skills	9
• Teaching young children	7
• Teaching new repertoires	6
• Collaboration with community	6
• Group instruction	5
• Non-western music	4
• Teaching adults	3
• Voice teaching to children	2
<b>Total</b>	<b>42</b>

### III. Performance Skills

• Further instrumental and technical perfectionnement	24
• Participation in chamber music and larger ensemble performance	22
• Stage presentation	11
• Improvisation	8
• Orchestral skills	6
• Putting theory into practice	4
• Score playing/reading	3
• Performing new repertoires	2
• Masterclasses	2
• Repetiteuring	1
<b>Total</b>	<b>83</b>

<b>IV. Information Exchange With Colleagues</b>	12
• Contact with agencies / organizers	6
<b>Total</b>	<b>18</b>

<b>V. Sound Engineering</b>	5
<b>Total</b>	<b>5</b>

<b>Other</b>	
• Audition preparation	4
• Acting	3
• Psychology	3
• Score writing	3
• Job seeking skills	2
• Dealing with conflict situations	1
<b>Total</b>	<b>16</b>

7. In your opinion, which methods should be used by providers of continuing education to find out about your needs in this area?  
Please put them in order of importance: 1 = best method, 2 = second best method, 3 = third best method, 4 = ..., etc.

	<i>Importance (1 gets 5 points, 2 gets 4 points, 3 gets 3 points, etc.)</i>
Meetings	228 pts
Questionnaires	201 pts
Website	164 pts
Telephone calls	156 pts
Other, namely...	16 pts

8. How would you like to find out which skills training is available?

Please put them in order of importance: 1 = best method, 2 = second best method, 3 = third best method, 4 = ..., etc.

	<i>Importance (1 gets 7 points, 2 gets 6 points, 3 gets 5 points, etc.)</i>
Through former conservatoire/music academy	320 pts
Through music information center / music resource center	251 pts
Through employer	230 pts
Through former teacher	223 pts
Through musicians' union	222 pts
Through website	215 pts
Other, namely...	15 pts

9. Remarks

## VII.9. MAILING OVERVIEW OF THE STAFF DEVELOPMENT QUESTIONNAIRES

### SENT: 126

Received: 77 of which 76 have been processed into the results (= 60,32%)

Countries	Sent	Filled in questionnaire	No staff development
Austria (A)	2	2	
Belgium (B)	4	3	
Denmark (DK)	5	2	
Finland (FIN)	4	3	
France (F)	14	10	
Germany (D)	16	10	2
Greece (EL)	2	1	
Ireland (IRL)	1	1	
Italy (I)	2	1	
Luxembourg (L)	2	2	
Netherlands (NL)	10	5	
Portugal (P)	2	2	
Spain (E)	8	2	
Sweden (S)	3	1	
Great Britain (UK)	10	9	
Albania	1	0	
Belarus (BR)	1	1	
Bosnia (BO)	1	1	
Bulgaria	1	0	
Croatia (CR)	2	1	
Czech Republic (CZ)	2	2	
Estonia (EE)	1	0	
Hungary (HUN)	1	1	
Iceland (IS)	1	0	
Israel (ISR)	2	0	1
Latvia (LA)	1	0	
Lithuania (LI)	1	1	
Macedonia (M)	1	0	
Norway (NO)	6	5	
Poland (PL)	5	3	
Rumania (RO)	1	0	
Russia (R)	1	0	
Slovakia (SK)	1	0	
Slovenia (SI)	1	0	
Switzerland (SU)	6	3	
Ukraine (UKR)	2	1	
Yugoslavia (Y)	2	0	
<b>Totals</b>	<b>126</b>	<b>73</b>	<b>3</b>

## VII.10. OUTCOMES STAFF DEVELOPMENT QUESTIONNAIRE

### 1. WHAT METHODS DO YOU USE TO DEFINE STAFF DEVELOPMENT NEEDS?

17	Individual discussions / interviews (quality assessment) / personal analysis	B(2), DK(2), D(3), F(2), HUN, LI, NL(2), NO(2), SU, UK
8	Staff Appraisal Scheme	UK (8)
8	Staff meetings / seminars / conferences	DK, D(3), FIN, F, UK, UKR
2	Teaching staff is asked to hand in requests every year	F, NL
1	Each staff member submits a yearly report, indicating also future plans in this field	NO
1	Need defining through staff, because teaching staff works closely together	F
1	Annual review	IRL
1	Evaluation through teachers, students and former students	D

3	Continuing self evaluation (of the schools); evaluation of regular and incidental processes/tasks	NL, FIN, UKR
1	Discussions	FIN
2	Informal discussions	D, F

17	Individual initiatives/requests (by staff members)	CR, D, F(4), IRL, LI, L, NO, S, E, UK(5)
----	--	--

6	Questionnaires	DK, DL, FIN, F, LI, S
3	Questionnaires to teachers	FIN, SU(2)
1	Questionnaires to students	B

2	Strategic plan by College	UK(2)
2	Thoughts from heads of schools (a/o based on discussions with lecturers)	UK, FIN
9	Recommendation by management / evaluation board / co-ordinator curriculum development / scientific council	CZ, D, FIN, F, NL(2), UK(2), UKR
8	Recommendations by departments	D, FIN, F(2), I, PL, E, SU
1	Recommendation by council with students/teachers	P
1	Recommendations in consultation with "Centrum für Hochschulentwicklung"	D
1	Recommendations by external experts in final exams	SU

1	Student evaluations	NL
1	Choice of students	B
1	Through results students	CZ
1	Through general developments in number of students	L
1	Adaptation and innovation on the pedagogy we use for our students	B

1	Skills audit	UK
1	Seminars with guest speakers	D
1	Practical needs	B
1	Carrying out and supporting focused research activities	UK
1	Through supply and demand in the professional field	L
1	Through developments in higher education	UK
1	Through promotion (artistic or scientific)	PL
1	Staff development is inherent to being a teacher in a Hochschule; it demands specific pedagogic and methodical skills	D

4	No formal method	D, F, NO, P
3	None	CZ, NL, EL
2	No answer	A, D

## 2. DO YOU OFFER CONTINUING EDUCATION TO YOUR STAFF? IF SO, WHAT DO YOU OFFER?

14	No, not at all	B, CR, DK, D(6), LI, NL, PL, P, SU
----	----------------	------------------------------------

No, but:

8	Individual initiatives are stimulated and supported financially	D, F, L, NL, NO, UK(3)
1	Hosting guest courses	D
1	Masterclasses and seminars are also attended by teaching staff	L
1	No systematic programme, but in some cases mentoring of young tutors by experienced tutors	UK

1	Very rare	BO
---	-----------	----

1	Yes, but not enough, still in progress	F
---	--	---

8	Provided through other organisations / co-operating university / 'Ministerium'	CZ, NO, UK, D(3), E, SU
4	Provided through CNFPT and town services	F(4)
1	Provided through CEP (Centro de formacion del profesorado)	E

Yes:		
2	1/3 (between 20 and 45%) of staffs working time is for own research and development	NO(2)
1	Training courses and/or further study at diploma / undergraduate / post Graduate level (mainly external to institution)	IRL
2	Several projects (UK: initiated by the departments), mainly focused on teaching, learning and the curriculum	F, UK
1	Individual courses (specific area / tailored)	NL
1	Continuing Education Centre, which provides training for the teachers	FIN
1	Practical continuing education courses	BR
6	Guest speakers(seminars) / teachers / masterclasses	B, CZ, D, FIN, E, SU
6	educational courses on institutional level / study periods	B, FIN, F(3), UK
2	Different themes/projects (e.g. group teaching, ensemble directing)	D, F
1	Music library	CZ, NO, UK
3	Staff meetings	NL, NO, SU
4	Post graduate studies	CZ, IRL, PL, UKR
2	Doctorate programmes	HUN, NO
4	Pedagogy seminars/courses	D(2), PL, E
5	IT	DK, D(2), NL, S
1	Multimedia	D
1	PC courses for administrating staff	A
1	Music theory and scientific methods	NO
1	Research presentation	HUN
1	Courses on improvisation skills	B
2	Interpretation courses	D, E
1	Courses on interpreting contemporary music	D
1	Instrument maintenance	E
1	Instrument knowledge	HUN
1	Preparatory research courses	S
2	Language courses	FIN, F
1	Management courses for heads of department	FIN
1	Participation to experimental projects	B
1	Projects with students and teachers	B
1	Courses for administrative staff	NL
2	International Courses / congresses / "stages"	B
1	Teachers exchange	B

10	Varies according to individual or common need	CZ, DK, F(3), I, NL, NO(2), UK
----	---	--------------------------------

1	For example one year off for studying a specific topic (Staff development fund for identified corporate needs)	NO
7	Financial support of individual initiatives (in addition to own provision)	FIN(2), F(3), UK(2)
2	Financial support from EU or Ministry of Culture	CZ, P

1	Providing continuing education might become compulsory	L
---	--	---

1	There are continuing education courses, but they are hardly attended by teachers, mainly by former students	EL
---	---	----

1	Still being developed	SU
---	-----------------------	----

### 3. WHAT DO YOU THINK THE FUTURE NEEDS OF YOUR TEACHING STAFF WILL BE?

#### Technology:

11	General	D(2), F(3), L, E, UK(4)
10	IT	DK(2), F, NL(3), S, UK(3)
2	Multimedia	D, UK

#### Pedagogical skills:

7	In general	D(2), FIN, F, EL, NO(2)
11	Adjusting to new teaching methods (e.g. coaching) / new curriculum	FIN(2), NL(2), E, UK(4), SU, UKR

6	Team teaching / working in groups	B, DK, D, NL(2), E
1	Other forms of teaching than "one to one"	NL
2	High level teaching	FIN, F
1	Advanced teacher training	UK
1	Translate professional standards into pedagogics	NL
2	Teaching young children	F(2)
1	Group teaching skills	F
3	Repertoire flexibility / wider range of styles	D, P, UK
2	Contemporary music	D, F
1	World music	NL
1	Old music	F
1	Pop/rock music department	L
1	Teachers have to develop cross-over interests	NO
1	Co-operation between different disciplines	F
1	Taking away boundaries with other performing arts	F
8	High level specialist fields / individual professional skills (e.g. "as a working base for lifelong learning")	BR, DK, D(2), HUN, SU, UK(2)
1	Permanent education	PL
1	(Formally) structured continuing education	F
2	Money for organising continuing education	I, SU
1	Post graduate studies	P
2	Research support	S, UK
1	Theoretic/scientific perfection	NO
1	Musicology	EL
1	Doctor degrees and other diploma possibilities	PL
2	More time for own artistic/ musical activities	D, SU
1	Sabbaticals (to improve as a musician)	NO
2	(Inter)national networking (a/o also with other disciplines)	D, UK
4	Education / visits abroad	CZ, D(2), LI
1	Education / visits to other conservatoires	F
2	Teachers exchange	BO, CZ
2	Long distance teaching	DK, D
2	Management and organisational skills	D, E
1	Management for administrative staff	D
3	Communication skills	D, F(2)
1	Communications with colleagues on Internet	D
3	Physical and psychological well-being (a/o Alexander technique)	FIN, F, L
1	Physics and medicine with regard to music practice	D
3	Adjusting to new type of students (different background / working field)	B, D, NO
1	Preparing/guiding their students for lifelong learning	FIN
1	Adjusting to performance practice	UK
2	Quality assurance guidelines (in UK: teachers qualification)	UK(2)
1	Regular participation to conferences, seminars,...	LI
1	Scholarships	D
1	Developing an area (artistic or scientific), which should be their platform for teaching	NO
1	Creation, composition	F
2	Improvisation	F(2)
1	Vocal training	F
1	Self assessment and evaluation	FIN
1	Masterclasses	D
1	Scientific sound engineering culture	F

2	Flexibility	D(2)
5	Language skills	CZ, D, F(2), LI
1	Better equipment	UKR
2	Higher wages	CZ, UKR
1	More time for individual lessons and for chamber music	NL
1	Rejuvenation of teaching staff	CZ
1	Adjusting to changes in all areas	F
1	Face the challenges of time	HUN
1	Overall efficiency in methodology	NL

2	No answer	A, B
---	-----------	------

4. IS THE CONTINUING EDUCATION YOU PROVIDE FOR YOUR STAFF COMPULSORY / NON-COMPULSORY?

3	Compulsory	BR, E, UKR
8	Partly compulsory, partly not	DK, D, FIN, F, IRL, UK, NL, NO
5	Non-compulsory, but stimulated	B, F(2), UK(2)
41	Non-compulsory	B, CZ, DK, D(7), FIN(3), F(7), EL, HUN, I, L(2), NL(3), NO(4), P, S, E, SU, UK(5)

15	Not answerable (because no provision)	A, B, BO, CZ, CR, D(5), LI, PL, P, SU, UK
----	---------------------------------------	---

4	No answer	
---	-----------	--

E: staff development in general is compulsory

CR: self education (professional advancement) is assessed every 5 years and is compulsory

NO: 20-45% of staff's time is devoted to artistic or scientific work, but participation in specific courses is not compulsory.

5. DO YOU HAVE A BUDGET FOR STAFF DEVELOPMENT? IF SO, WHAT IS IT?

6. WHAT PERCENTAGE OF YOUR STAFF HAS BEEN INVOLVED IN STAFF DEVELOPMENT IN THE LAST FIVE YEARS?

N.B.: Answers written out together, because of their wide variety:

Yes / no	Amount	Percentage of staff
No answer: A, D		
No: B, D(4), EL, PL, P, SU	-	?
No: CZ	-	2%
No: BO, D, LI, NO	-	10%
No: F	Town/CNFPT	< 10%
No: F	Town/CNFPT	10%
No: F(2)	Town/CNFPT	20%
No: HUN	"no special budget for this purpose"	30%
No: F	Town budget	30%
No: F	Town/CNFPT	35%
No: F	4573_ by CNFPT	70%-'99, 58%-'98, 30%-'97
No: E	-	70%
No: CZ	-	100%
No: CR	-	self education is compulsory for all teachers – 100%
No: only for special projects, D	-	-
No: only for special projects, D	-	< 10%
No: E	-	100% takes part in staff development in general and 40 % take part in non-compulsory activities
No: NO	No budget as of now, but 3.700,- _ before	95%
No: D	-	question is unclear

Still in progress: F	?	25%
----------------------	---	-----

Yes: UK, UKR	?	?
Yes: BR	?	85%

Yes: I	Very small	-
Yes: PL	Not enough	19%
Yes: P	Very limited	1% of teaching staff
		100% administrative staff
Yes: NL	small	60-70%
Yes: UK	no amount specified	5-10%
Yes: D	no amount specified	30%
Yes: UK	Separate budgets, some are departmental	new structure, no answer
Yes: NL	Depends on yearly budget	2,5%
Yes: D	No answer because of restructuring	10%
Yes: B, L	No specific budget, within general budget	10%
Yes: B	no fixed amount	10%
Yes: DK	changes each year	100%
Yes: NO	20-45% of teachers time is meant for artistic or scientific work	- (imp. to answer)
Yes: FIN	- 168_ yearly per teacher for individual courses - general courses are budgeted separately	- 30% - 90%
Yes: D	2.045,-_	0,5 – 1%
Yes: NL	4.500,-_	2,5%
Yes: F	4.573,-_	10-15%
Yes: D	5.112,-_	5%
Yes: FIN	5.882_	100% of permanent staff 20% takes personal courses
Yes: DK	6.700,-_	30%
Yes: L	9.915,74_	around 10 activities per year
Yes: S	350,-_ per full-timer per year + 12.000,-_	65%
Yes: NL	13.600,-_	15%
Yes: UK	15.528_	60%
Yes: UK	16.000,-_	15%
Yes: UK	17.857,-_	10-15% of teaching staff 50% administrative staff
Yes: UK	18.634_ for teachers 12.422_ for administrative staff	10% of teaching staff
Yes: SU	18.850,-_ + special events	unanswerable
Yes: IRL	19.036_	10%
Yes: F	21.341,-_ for administrative and teaching staff	0,5% (of teaching staff)
Yes: NL	32.721,-_	10% of teaching staff 80% administrative staff
Yes: NO	24.300,- – 36.450,-_	20%
Yes: F	38.000,-_ for administrative and teaching staff	
	(( 10% is used for teaching staff)	1% of teaching staff
Yes: UK	46.584_	80-90%
Yes: NO	- 48.603_ (0,5% of total budget) - 1/3 of staffs time (15% of total budget)	3% 100%
Yes: UK	62.112_	100% of full-time staff
Yes: FIN	1% from budget of each department + 50.420_ for CE centre	50-60%

## VII.11. PROVISIONS AND NEEDS FOR STAFF DEVELOPMENT

### RESULTS FROM THE STAFF DEVELOPMENT QUESTIONNAIRE

#### PRESENT PROVISION/OPPORTUNITIES CONCERNING STAFF DEVELOPMENT

- Individual initiatives are stimulated and supported financially
- CE is provided through other organisations / co-operating university
- Part of staffs working time is for own research and development
- Sabbatical year
- Training courses and/or further study at diploma / undergraduate / post graduate level



- Doctorate programmes
- Continuing Education Centre, which provides training for the teachers
- Individual courses (specific area / tailored)
- Projects initiated by the different departments
- Projects / study periods with a special theme (e.g. group teaching, ensemble leading, etc.)
- Staff meetings
- Guest speakers (seminars) / teachers / masterclasses
- Projects with students and teachers

#### LIFE SKILLS

- IT / Multimedia
- PC or other courses for administrating staff
- Management courses for heads of department
- Instrument maintenance
- Instrument knowledge
- Language courses

#### PEDAGOGICAL SKILLS

- Mentoring of young tutors by experienced tutors
- Pedagogy seminars/courses

#### PERFORMING SKILLS

- Courses on improvisation skills
- Interpretation courses
- Courses on interpreting contemporary music
- Masterclasses and seminars for students, also attended by teaching staff

#### INFORMATION EXCHANGE

- International Courses / congresses / "stages"
- Teachers exchange

#### OTHERS

- Courses on music theory and scientific methods
- Research presentation courses

### **FUTURE STAFF DEVELOPMENT NEEDS, ACCORDING TO CONSERVATOIRE DIRECTORS**

#### LIFE SKILLS

- Technology (IT, multimedia)
- Development of quality assurance guidelines (teachers qualification)
- (Formally) structured continuing education
- Management and organisational skills
- Management for administrative staff
- Language skills
- Physical and psychological well-being (a/o Alexander technique)
- Physics and medicine with regard to music practice
- Self assessment and evaluation
- Communication skills

#### PEDAGOGICAL SKILLS:

- Long distance teaching
- Adjusting to new teaching methods (e.g. coaching) / new curriculum
- Adjusting to new type of students (different background / working field)
- Team teaching / working in groups
- Other forms of teaching than "one to one"
- High level teaching
- Advanced teacher training
- Preparing/guiding the students for lifelong learning
- Adjusting to performance practice
- Teaching young children

- Group teaching skills
- Overall efficiency in methodology

#### PERFORMING SKILLS

- Repertoire flexibility / wider range of styles (Contemporary music, World music, Old music, Pop/rock music)
- Co-operation between different disciplines; taking away boundaries with other performing arts
- Creation, composition
- Improvisation
- Vocal training

#### INFORMATION EXCHANGE

- Communications with colleagues on Internet
- Education / visits abroad
- Education / visits elsewhere (other conservatoire)
- Teachers exchange
- Regular participation to conferences, seminars etc.
- (Inter) national networking (a/o also with other disciplines)

#### OTHERS

- High level specialist fields / individual professional skills (e.g. "as a working base for lifelong learning")
- Scientific sound engineering culture
- Doctor degrees and other diploma possibilities
- Research support
- Theoretic/scientific perfection
- Musicology

## BIBLIOGRAPHY

### FINLAND

- HEIKKINEN Merja & KOSKINEN Tuulikki (eds) (1998): *Workshop on the economics of artists and arts policy: selection of papers*, Helsinki; The Arts Council of Finland
- Of which: 'Artists' Labour Market Experiences: A Preliminary Analysis Using Longitudinal Data (pp 9–33)
- KARHUNEN Paula (1999): *Trained artists at the market place; an overview of the graduate – survey*, Helsinki: The Arts Council of Finland
- KARHUNEN Paula (1994): *The Interaction between Artists' Professional Training and Employment in the Field of Theatre*, Helsinki; The Arts Council of Finland
- KARHUNEN Paula: *Training at the Sibelius Academy and the Labour Market*; in 'Facts about the Arts nr. 18' – Arts Council of Finland; Helsinki 1998
- MINISTRY OF EDUCATION, Department for Cultural Policy: *'Music in the Information Society'*; report of Expert Meeting 29/30 November 1999 Kuopio, Finland

### FRANCE

- LAFOURCADE D. (1996): *Les instrumentistes diplômés en 1990, 1991, 1992. Enquête d'insertion professionnelle; synthèse des résultats*, Conservatoire de Paris (CNSMDP), Paris
- LAPLANTE B., MENGER P.-M (1996): L'insertion des artistes sur le marché des spectacles et l'usage des données administratives longitudinales, In *L'analyse longitudinale du marché du travail. Journées d'étude Céreq-Cerétim-Lasmas, Rennes, 23et 23 mars 1996*, Céreq, document n° 115 p. 135-145
- MENGER P.-M., GURGAND M. (1996): Trends in Short-term Employment and Comensated Unemployment: The Case of the Performing Arts in France, 1980-1992, In *L'analyse longitudinale du marché du travail. Journées d'étude Céreq-Cerétim-Lasmas, Rennes, 23et 23 mars 1996*, Céreq, document n° 115, p. 197-213
- STOEFFLER-KERN F. & LARTINELLI D. (eds): *Parcours de formation et insertion professionnelle des étudiants; sources et méthodes*, Paris: Céreq, document n° 134, série Observatoire

### GERMANY

- STEPANAUSKAS Daina: Flawed expertise: 'On the need to overcome the discrepancy between instrumental training and orchestral reality. The case of string players 'in 'The Music Practitioner: Exploring practises and research in the development of the expert music performer, teacher and listener'. (eds: DAVIDSON Jane W. & EIHOLZER H ). To be published.
- GEMBRIS H. (1999): *The alumni-project; the professional development of recent graduates from music academies*; Martin-Luther University of Halle-Wittenberg

### NETHERLANDS

- GINSBURGH, V.A. & MENGER, P.-M. eds. (1996): *Economics of the Arts; selected essays*, Amsterdam
- LINDEN, I. van der, & RENGERS, M. (1999): *Kunstenmonitor*, ROA Maastricht

### NORWAY

- HANKEN I.M.: *'Student evaluation of teaching: A useful means for improving the quality of instrumental teaching?'*; Norwegian State Academy of Music; September 1999

### UNITED-KINGDOM

- ASSOCIATION OF BRITISH ORCHESTRAS (ABO) – TIM BAKER: *'Stop reinventing the wheel; a guide to what we already know about developing audiences for classical music'*; ABO
- BLACKWELL A. / HARVEY L. (1999): *'Destinations & Reflections: Careers of British art, craft and design graduates'*; Center for Research into Quality, University of Central England in Birmingham; ISBN 1-85920 114 8
- DUMELOW I. / MACLENNAN H. / STANLEY N.: *'Planning the Future – Career and employment patterns among British graduates in art, craft and design'*; ISBN 0 904684 29 6
- Professional integration project (1999): *Making Music Work, fostering professional skills among those studying music in higher education*, London: HEFCE (Higher Education Funding Council for England)
- *Review of music conservatoires*, London: HEFCE (Higher Education Funding Council for England), March 98
- YORK N. & LAING D. (2000): *Nice Work - If you can get it! A survey of Musicians' Employment 1978-98* ; London: Musicians' Union.

### EUROPE

- ASSOCIATION EUROPÉENNE DES CONSERVATOIRES (AEC) – DRS RINEKE SMILDE: *'Lifelong Learning; Final report of the AEC working group on Continuing Professional Development for Musicians in the Framework of the Socrates Thematic Network's project (TNP) for Music'*; AEC, 2000

- ASSOCIATION EUROPÉENNE DES CONSERVATOIRES (AEC) – CHRISTOPHER BOCHMANN: 'Pre-college Music Training; Final report of the AEC working group on Pre-college Training in the Framework of the Socrates Thematic Network's project (TNP) for Music'; AEC, 2000
- ASSOCIATION EUROPÉENNE DES CONSERVATOIRES (AEC): 'Europe's "Caprices"; A study of violin curricula in European music institutions of higher learning'; AEC, October 1997
- ELIA/ EUCLID (1999): *Employability Skills for Arts Graduates - A pilot Study (1999)* ELIA/ Report undertaken by EUCLID
- WERQUIN P. & BREEN R. & PLANAS J. (dir.): *Insertion des jeunes en Europe; théories et résultats, troisième atelier ESF du Réseau sur l'insertion sociale et professionnelle des jeunes, document n°120, série Séminaires, Céreq, mars 1997.*

## READING MATERIAL ON ORCHESTRAS IN EUROPE

### FINLAND

- AMBERLA Kay: «Orchestras in Finnish music policy» in the website from Association of Finnish Symphony Orchestras ([www.sinfoniaorkesterit.fi](http://www.sinfoniaorkesterit.fi))

### FRANCE

- FRIEDERICH, Stéphane. L'Association Française des Orchestres: représenter des orchestres permanents. In *La Lettre du Musicien*, février 2000, n° 233, pp.13-15
- COPOF (Conférence Permanente des Orchestres Français): *Guide des orchestres français*, 1998. (document in french and in english)

### GERMANY

- LEHMAN Erin: 'The Berlin Philharmonic Orchestra' in '*Harmony, Forum of the Symphony Orchestra Institute*', n°9, october 1999
- RINDERSPACHER A.: Daten und Fakten zur Situation der Orchester und Musiktheater in '*Musik-Almanach 1999/ 2000: Daten und Fakten zum Musikleben in Deutschland*', Bonn: Gustav Bosse Verlag et Bärenreiter-Verlag, 1999
- ROHLFS, Eckart. Musikalische Bildung und Ausbildung. *Musik Almanach 1999/2000: Daten und Fakten zum Musikleben in Deutschland*, Bonn: Gustav Bosse Verlag et Bärenreiter-Verlag, décembre 1999, pp.3-21.

### SPAIN

- GALONCE Pablo: «Réalités et fictions le printemps des orchestres espagnols» in *Le Monde de la Musique* n°219 Mars 1998
- MINISTERE DE LA CULTURE: *Mapa de Infraestructuras operadas y recursos culturale: Mior*. Madrid: Ministère de la Culture, 1995.

### SWEDEN

- ENGLUND C.W. (1996): 'The Symphony Orchestras in Sweden'; Association of Swedish Theatres and Orchestras, 1996

### UNITED-KINGDOM

- ABO (Association of British Orchestras): '*Knowing the Score*'; Association of British Orchestras and ABO Trust research into the statistical dimensions of the UK orchestral sector, London: ABO, 2000
- BBC (British Arts Council)/ The Arts Council of England: *Review of national orchestral Provision: Consultation Document*. London: BBC / Arts Council Review, 1994.
- GAD, Georges, GALONCE, Pablo. Londres, ville musicale: une flamme au vent. *Le Monde de la Musique*, octobre 1997, n° 214, pp.50-58.
- LEHMAN, Erin, GALINSKY, Adam, HACKMAN, J.Richard. *The London Symphony Orchestra*. Boston: Harvard Business School Publishing, 1994.

### EUROPE

- COROLLER Catherine: «L'Europe des musiciens» in *Le Monde de la Musique* Octobre 1992, n° 159, pp.52-57.
- COROLLER Catherine: «Musiciens d'orchestre: le juste prix» in *Le Monde de la Musique* n° 163
- PEARLE\*: Working Conditions Orchestra Musicians; PEARLE\* - inquiry 1995

### USA

- GRIFFING Joan: *Audition procedures and advice from concertmasters of American orchestras*; The Ohio State University, 1994